

SEVEN DAYS

FREE

VT'S LABOR PAINS

Which workers
are employees?
PAGE 14

Waterbury WORKS

Four years after fire, a Vermont town
is completing its comeback

BY NANCY REMPEL PAGE 32



MIDWAY TO GO

PAGE 36
People portraits from the fall



BEAUTY & BRAINS

PAGE 38
Meet Miss Vermont, science nerd



CLOSING TIME

PAGE 40
Restaurants' last suppers

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Ben Davis/Sanders for Ben Davis



though I was a very junior staffer, Bernie always checked in and offered helpful suggestions. I am grateful and proud of any time as a Bernie staffer.

As for the anonymous staffers, shame on you. You didn't use your name because you were afraid your words would hurt you professionally. But I bet each and every one of you has your time with Bernie as your instant, and I can sure you have used it to get a job at some point. Next time you want to criticize, you should be willing to use your name.

JP Isabelle
no more TOMS

Isabelle worked for Sanders
between 2005 and 2007

GOOD BOSS

[Re Peter Camus: "Anger Management," August 26] I worked for Bernie Sanders for 18 years — seven years in city hall and 11 years in his congressional office. As a boss, Bernie, expected dedication, hard work and loyalty — and he gave dedication, hard work and loyalty in return. He represented me a couple of times, but he never once yelled at me. I considered him a good, and inspiring, boss.

Jim Rader
BURLINGTON

Rader was the Burlington city clerk from 1982 to 1993.

OW, PLATTBURGH

Plattsburgh International Airport's marketing strategy may be "nothing subtle" ["Taking Off From Plattsburgh Airport Is Drawing Mass Flights, Travelers," August 26], but it surely exploits their great asset — proximity to Montreal. This is one of Burlington's

great assets, too, yet we fail to make the best use of it. It is four years since our city council unanimously endorsed French-bilingualism as smart policy and a sure-fire development strategy, yet the administration has failed to act. Our airport does intend some day to hang more bilingual signage, and its magazine's content has been bilingual for several years. But by contrast, our annual Experience Burlington tourist publication doesn't bother to translate its articles, and our Department of Public Works has comically passed up the chance to give us a bilingual welcoming streetscape. (DPW's anti-sweated "sweeping" street signage cleanup was almost no French.) Plattsburgh has attractive bilingual street signs.

There are many native French speakers in this native English-speaking region with two hours of leave. Someone should be working on that.

The Burlington School District has a new superintendent, Yvon Oberg of Ontario, who has worked in French-English bilingual school districts for his

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HOTTEST YOU MUST DO THIS WEEK

COMPILED BY JENNIFER KATZ

1

FRIDAY 4

COUNTRY GIRL

At the tender age of 19, **Jessie DeWitt** (pictured) moved from Massachusetts to Nashville, Tenn., in search of stardom. Her rhinestone-encrusted dream came true, and she belted out country music charts with her authentic attitude and swagger. The "Tin Altitude" singer plans to flex to tracks from her unreleased 2014 album *ME* at *Chord of Music* (4).

SEE CALENDAR LISTING ON PAGE 32

ONGOING

Set in Stone

Wood, metal and stone are a few tools of the trade for students at the Corning Studio & Sculpture Center in West Buffalo. Artists who have tested and studied at the cutting-edge institute display the fruits of their labors in "*Sculpture From the World State*," an exhibit featuring three-dimensional sculptures and installations

SEE REVIEW ON PAGE 16

2

3

MONDAY 7

Laugh In

It's a wonderful thing to be young and funny. **Brend Harkin**, 20, would surely attest to that, having portrayed a memorable performance at last year's Just for Laughs Festival in Montreal via spots on "Chelsea Lately," "Conan" and "Comedy Central." Audience members crack up when the star of NBC's "Unsubstantiated" delivers a folksy Labor Day routine.

SEE CALENDAR LISTING ON PAGE 37

4

SATURDAY 5

Craft Fare

Quilt-lovers and art-lovers come together for the **Vermont Heritage Quilt Festival**. Set on the historic Spaulding Museum campus, this fest is an ode to the artful local and heritage penchants who give the state its unique flavor. (Auctioneer, dear lady and record makers serve up samples at various sites around the museum, making for maximum tapping and stitching.)

SEE CALENDAR LISTING ON PAGE 34

5

THURSDAY 3

Man of Letters

Ron Carlson is a multi-talented writer. Tinged out by the Washington Post as reporting director, Carlson helms the *Washington Post* without the misapprehension and "unpleasantly" according to the publication. (His 10 years as a *Washington Post* editor have the author whose novels and short stories are known to tens of thousands in the *Washington Post* and beyond.)

SEE CALENDAR LISTING ON PAGE 33

6

SUNDAY 6

Traditional Tunes

Unleashed Celtic and French Canadian heritage take center stage at the **New World Festival**. More than 30 musicians from New England, Canada and the British Isles converge in a cultural melting pot featuring concerts, workshops, folk, and more. (The festival is a celebration of the Irish, who played a significant role in the festival's history.)

SEE CALENDAR LISTING ON PAGE 33

7

FRIDAY 4

Inspired Innovation

Musical **Ron Taylor** is all about making and making. As a former guitar player, he's a multi-talented musician, a composer, a producer, and a performer. (He's also a multi-talented musician, a composer, a producer, and a performer.)

SEE STORY ON PAGE 34

ESSEX OUTLETS

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FAIR GAME OPEN DEBATE ON VERMONT POLITICS BY TERRI HALLERBACK

And They're Off

The 2016 governor's race is getting more interesting by the day. Two candidates — Republican **ANDREW LAMONA** and Democratic **MAAT DUNNE** — clarified this week that they are indeed running, setting the stage for primaries for both parties.

Dunne plans to make his candidacy official Wednesday. He told *Fit Nation* he's still on the "listening tour" he started last month, but enough power has come together to green-light his campaign.

Specifically, he has raised \$100,000, and has campaign manager, **MIKE DUNNE**, started Tuesday.

"It went to be governor because I am concerned that Vermont is at a turning point where we are losing the economy, our houses back evenly," and Dunne, who lives in Portland, is planning a formal campaign kickoff later this month.

Lamona, of Shelburne, will kick off next month, but he said Tuesday he's definitely running for governor as a Republican, calling himself "not the usual guy."

"I love this state, but it's headed in the wrong direction. People are angry with their government," Lamona said. "I think I can fix it." Sounds like the former Wall Street exec is looking to tap into the same discontent as presidential candidates **DR. BENNETT RANDOLPH** (D-Vt.) and **RONALD TRUMP**.

Neither of the newly named gubernatorial candidates now ready to delve into policy debates on Tuesday.

"There's plenty of time to talk about that," Dunne said.

"We're going to lay out all the details over time," Lamona said.

"That makes those official candidates on the running to replace **GOV. PHIL SCOTT**," a three-term Democrat, who announced last June that he won't seek a fourth term.

House Speaker **SHAP SMITH** (D-Morrisville) made it official last month. He and Dunne will go head-to-head on a Democratic primary race.

And there may be more heads. Transportation Secretary **DR. MICHAEL A. LAMONA** is also considering running for governor. "It's certainly one of my thoughts," and Smith, noting that she's given herself a deadline to decide — shortly after Labor Day.

Dunne, 45, a former state senator, will be looking to improve on his fourth-place finish in the free-way Democratic primary in 2008. He said he learned a lot from that race. "You don't want to be marginal 2 and 3-4. You need to be running a full-term campaign for longer, and a positive message really does do well."

Dunne picked his 16-county listening tour, which started last week, as explanatory. But it's clear he was well on his way to launching a campaign. He had already raised \$125,000 by mid-July, filed with the Secretary of State's Office as a candidate and was arranging to hire Chirky, a former Vermont Democratic Party campaign worker who left his job with Voces for Vermont's Children the day before he started working for Dunne.

Dunne issued Tuesday that the pieces didn't all come together until last weekend. "It's a process," he said, noting that he'll consider what he hears on the listening tour — which runs through September 24 — as he firms up his platform.

I LOVE THIS STATE,
BUT IT'S HEADED IN
THE WRONG DIRECTION...
I THINK I CAN FIX IT.

BRUCE LAMONA

Dunne, who is director of community affairs at Google, said he expects to take a leave of absence from his job next year to be available for campaigning. He is the father of three kids ages 5, 7 and 10. His wife, Sarah, is a nurse.

Lamona, 48, will help his brother-in-law, **GOV. PHIL SCOTT** of Berlin. Vermont's No. 2 and he expects to make a decision sometime around Labor Day and to go public sometime after that. But all indications are that the incumbent Democratic governor is ready to start his tenure.

For example, he was willing to answer a question about the prospect of Lamona running as a Republican primary. "It's good for the party if he chooses to run as a Republican," Scott said. "I think primaries are healthy. It certainly doesn't seem to hurt Gov. Scott."

That was the sentiment among many Republicans at a Monday night fundraiser headlined by Republican presidential candidate **MIKE PENCE**. They remembered the Democrats' ouster, up all the attention for more of 2010, their primary voters' Shamus debating Republican **ANDREW LAMONA**.

Lamona, a Burlington native and University of Vermont graduate who served the public policy organization Campaign for Vermont, had agreed with the idea of running as an independent but that would have made him a spoiler and the election more difficult for Scott, so the two

likely would have split votes in the general election.

"It might have costered all possibilities," Lamona said. "The best way to present ideas in this country is through a political party."

Lamona didn't want to spoil Monday night's party fundraiser, either. He said he stayed away in part to avoid creating a distraction. He also conceded that he's not been a regular Republican Party participant. When he started Campaign for Vermont, he insisted it was nonpartisan, though the organization needs several more conservative fiscal views.

Lamona appears ready to sell himself as the outsider. Meanwhile, Scott drew loud cheers at Monday night's fundraiser and already has the support of former governor **ANDREW LAMONA**.

Lamona had been conducted a poll the summer, but it wasn't to determine whether to run or not. It was, instead, he said, he wanted to get a sense of what issues mattered most to voters. He said the poll affirmed that Vermonters are angry over the cost of living and a sense that government isn't listening.

For 30 years, Lamona was head of global equities for Bear Stearns, the Wall Street investment company that collapsed in 2008. He retired in 2009 from JPMorgan Chase & Co. as chair of its global equities division.

Lamona plans to step down from the Campaign for Vermont board and will no longer fund the organization. When he started it in 2011 with his own cash, many wondered whether his real goal was to run for governor. What if it had instead to run for governor from the beginning there would have been easier ways to do it," he said.

Stand With Rand?

Rand Paul is not exactly tearing it up on the Republican presidential primary trail. A Morehouse University poll released Monday indicated he'd slipped from being the No. 1 choice for 3 percent of his last month. That puts him in ninth place.

Scott Kennedy's runner-up race to stop by Vermont on Monday morning to headline a Republican party fundraiser, will a few of his taking a stand. Moving Beyond Politics to Create America books and speak to about 250 people who reviled him with a polite standing ovation.

The Vermont Republican crowd unexpectedly led when Paul headlined Democratic presidential candidate **HILLARY CLINTON** for not boosting security at the US

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Sept. 6: 2 mile fun run with Logan, 7:30am @ LOLE

Sept. 8: Guided meditation with Ali, 8pm @ LOLE

Sept. 16: Picking for a marathon with Jamie, 10am @ LOLE

Sept. 20: Hike and yoga with Sydney, noon @ LOLE

Sept. 23: CrossFit Session with Meghan, 7pm @ CrossFit TT

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Are You My Employer? Labor Dispute Divides Vermont

BY ALICIA FREUSE

Bob Schwartz's business — a Vermont construction company that bills \$2 million a year — appears to have little in common with Uber, the multinational on-demand service valued at \$40 billion. But they do share one thing: Both companies have attracted the scrutiny of the Vermont Department of Labor, which is questioning whether or not the independent contractors they hire are, in fact, employees.

The definition of "employee" is at the crux of a little-known but long-standing labor dispute in Vermont that flared up again on Monday when state Auditor Doug Hoffer released a report critical of the state's efforts. It concluded that the agencies responsible for enforcing Vermont's labor laws aren't doing enough to stop companies from misclassifying their workers.

For years, labor advocates have been clamoring for a crackdown on companies that avoid paying unemployment insurance and workers' compensation by treating employees as independent contractors. In the process, employers also slip out on paying Social Security and Medicare taxes for those individuals.

"There's really an enforcement" in the construction industry, said Matt Doran, business manager of Carpenters Local 695. The building world relies heavily on subcontractors — in turn for independent contractors hired by the general contractor, often to do specialized tasks such as laying tile or finish carpentry. Doran and others say that the status quo deprives workers of their rights, unfairly businesses that are playing by the rules and into the state of money it's owed.

Homebuilders have a different view, as evidenced by a poster on the door of Curtis Lumber in Burlington. Featuring the silhouettes of workers standing against an American flag backdrop, the poster reads, "Stand with us. Stop the unions." The Home Builders & Remodelers Association of northern and southern Vermont started distributing the posters last spring. The builders contend that the labor department has been auditing them aggressively in recent years, enforcing an impossible-to-understand policy that defile almost everyone is an employee.



BOB SCHWARTZ

"They are killing the entrepreneurial spirit and breaking our backs," said Schwartz, who is challenging the department's determination that two subcontractors who worked for his company should have been run through the payroll as employees.

The dispute over "misclassification" is heating up across the country. The Obama administration has stepped up efforts to address it, and, during a July speech, Democratic presidential candidate Hillary Clinton also pledged to "crack down on bosses who exploit employees by misclassifying them as contractors."

In an op-ed earlier this year, acclaimed economist Robert Reich declared, "The use of 'independent contractors' is the most significant legal trend in the American workforce — contributing directly to low pay, irregular hours and job insecurity."

The issue has particular significance in Vermont, a place where many people nonetheless to make ends meet and there's a proud, labor-friendly tradition. It is the state striking the right balance between nurturing a flexible economy while still protecting its workers?

"Confusing" is how many describe Vermont's legal framework for determining who is or isn't an employee. Tina Anne Noonan, Vermont's commissioner of labor, acknowledged that classifying employees can be complicated. Federal and state guidelines aren't easily compatible. The Internal Revenue Service might consider a person an independent contractor while the state deems that person an employee. In addition, Vermont has separate tests for assessing unemployment insurance and workers' compensation.

Workers' comp is required if the employer has the "right to control" the worker — by dictating hours, for example — and if the tasks being performed are "an integral part of the employer's regular business."

Unemployment insurance is not required if contractors are "free from control of direction" while on the job, perform work that falls outside the usual course of business, and to have a bona fide business of their own.

The nature of certain industries — including construction and delivery services — leads itself to nontraditional employment relationships. Schwartz has run Great Northern Construction in Burlington for 41 years. He employs six people full time, but because business is unpredictable, he also relies on subcontractors to come in when he's got more work than his own staff can handle.

When the labor department audited him more than a year ago, it determined that he owed \$20,000 for two independent contractors it considered employees. His vice rising in independence, Schwartz noted that he's shelled out

THEY ARE
KILLING THE
ENTREPRENEURIAL
SPIRIT
AND BREAKING
OUR BACKS.

BOB SCHWARTZ

\$25,000 in legal fees to challenge the finding. He had no inkling that he'd been running afoul of state labor laws, which his critics insist is being subjective and convoluted. "We're not criminals," he said. "We're honest business men who think we're playing by the rules."

David Hill feels the same. The 60-year-old South Woodstock resident got his start in the building business four decades ago, specializing in reconstructing derelict barns. He and his wife are the only employees of a homebuilding company. Subcontractors are their livelihood, Hill said, coming in to estimate, shooftack and do the plumbing on jobs. But the Hills and they have always been careful to follow the rules.

Doing so got trickier after the 2008 Vermont Supreme Court *Chatham Woods* decision, which determined that a real-estate development company should have paid three subcontractors — two framers and one roofer — on its workers' comp policy, even though all three had their own businesses.

Since state law exempts business owners from covering themselves with workers' comp insurance, *Chatham Woods* made the case that those exemptions should also apply to the company when it hired the subcontractors. They also argued that because they didn't normally build projects, framing and roofing fit outside of the company's normal course of business. The court ruled against the developers, requiring them to pay for the policies.

As in *Chatham Woods*'s case, a labor department auditor showed up unannounced at one of Hill's job sites in 2014. Two years later, the audit drops in — the department still hasn't issued a ruling. In the meantime, he's calculated that he could be on the hook for hundreds of thousands of dollars if his contractors are found to be employees.

Hill's audit makes it clear that Hill isn't the only one avoiding payment.

After reviewing records in the workers' compensation division, the state auditor found that 30 investigations initiated in 2010 hadn't been finished and 234 "active" cases were assigned to investigators who no longer work for the labor department. Noonan explained that the department was understaffed for several years and noted that it recently filled all four positions for workers' compensation investigators.

Hoffer's report also found that the data the labor department collects — including the number of audits it conducts and the number of misclassified workers found — are "unreliable." And it chided the department for conducting more of its audits randomly rather than targeting certain sectors or pursuing companies with suspicious tax filing patterns.

Another fail unearthed by the audit: A 2010 law required the department to levy penalties on companies that have shortchanged the unemployment insurance fund, above and beyond the amount they "owe." But the department hasn't been enforcing that. The reason? Noonan said the department needs to create rules first, including an appeals process, which requires legislative approval. The audit, however, notes that five years have elapsed since the legislation took effect. The department did collect some workers' comp penalties, but the audit found its efforts to be sporadic and poorly documented.



Michael Stratton of South Burlington has crusaded against misclassification for years, first as a lobbyist for unions and now as a Democratic state senator. When asked about the labor department's enforcement, he closed his eyes and shook his head, then pulled out a list of more than a dozen legal changes passed in recent years to "boost" up.

"The state is losing millions of dollars of revenues," he said, noting that when businesses fail to pay into the unemployment insurance fund, rates rise for the ones that do. Additionally, when employers pay taxes on behalf of employees, they pay more into state efforts than when independent contractors file individually.

One of the statutory changes on Stratton's list required that state agencies confirm that the contractors they work with are following the rules. Hoffer's audit concluded that "gap remains" here, too, leaving the state "at risk of contracting with vendors that have violated employment law."

In September 2012, Gov. Peter Shumlin signed an executive order empowering a task force of state officials to tackle misclassification. It was required to meet every other month; Hoffer found that it stopped meeting for a two-year period, from the end of June 2003 until this July. Noonan said it's resumed, and there's plenty of intra-agency communication going on outside the conference room.

Addressing the problem "has been a challenge," Noonan conceded. "It's just literally one of those cases where you make no one happy," she noted. "In the past year it's become much more polarizing than it was even three or four years ago."

Expect that trend to continue. The rise of the so-called sharing economy has further complicated the

question of who counts as an employee. Uber, an on-demand car service that connects drivers with passengers via an app, is among a number of new companies that depend on independent contractors in Vermont. They make the case that the traditional employer-employee model is outdated, and their contractors prefer flexibility. The financial advantages for employees are obvious. According to Stratton, studies have shown that businesses save up to 30 percent on labor expenses by classifying workers as independent contractors rather than employees.

Under the auspices of the Working Vermonters Caucus, 41 Vermont lawmakers sent a letter to Noonan in August 2010 suggesting something she was already well aware of — that Uber may be violating the state's unemployment insurance and workers' compensation laws. The labor department has already spent months investigating the employment status of Uber drivers.

The letter from labor-friendly lawmakers urged the department not to be co-opted by the company's requests. "No matter how many public relations or effective lobbying team Uber brings to Manchest[er], all of our working people and business leaders deserve to know that the law is applied evenly and without prejudice," it read.

As Uber spokesperson said the company, which is embroiled in similar legal battles nationwide, wouldn't comment on the ongoing investigation. But she noted that Uber continues to believe its drivers are properly classified under state law.

Uber won't be the only entity urging lawmakers to make changes to the state's labor laws. "Clearly our economy is changing," said Wendell Melvin of the Vermont Chamber of Commerce. "Employees want to be able to have flexibility, and they want to be able to work for themselves." As a result of state labor laws, "in Vermont, it's hard to do that," he added.

David Radt, 26, moved from Chicago to Wisconsin several years ago. He recently quit his job at the University of Vermont Medical Center — and found the benefits that came with it — to drive for Uber. "You are your own boss," he explained while classifying a supervisor in his blue Mazda.

Another Uber driver told *Seven Days* that he supplements his part-time sales job by driving four to 15 hours a week for Uber.

Labor advocates contend that regardless of whether employees opt for the arrangement, there's good reason to enforce the current laws. Stratton pointed out that when people lose job benefits (buyers often end up picking up the tab for their expenses such as hospital bills).

With some people optating for greater enforcement and others tugging for a more flexible approach, is there any chance of finding common ground? Years of negotiations, led by the labor department, have failed to produce a compromise. But both sides said they're willing to try again.

Bill Descher of the carpenters' union: "I'm not against sitting in a room and figuring out how to make it simple." ☐

Contact ahoff@sevenny.com

THE STATE IS
LOSING MILLIONS
OF DOLLARS
OF REVENUES.

MICHAEL STRATTON

Winooski VFW Will Tank Before Giving Up Its Landmark Sherman

BY MARK DAVIS



Winooski's Sherman tank.

The Winooski Veterans of Foreign Wars Post 1767 could use some quick cash. The lucky roof needs to be replaced. Monthly utility bills have been tough to pay. With the World War II generation dying off, Post 1767 has lost 70 percent of its members in the past two decades, and revenue from annual dues and bar sales has plummeted.

So when an opportunity to make \$90,000 fell into their laps a few weeks ago, post leaders had to take it seriously. "It's a struggle to keep the place open," VFW post commander Craig Lavigne, a Vietnam vet, conceded in a recent interview. "That \$90,000 would really help things."

A history enthusiast from England has offered to buy the World War II tank that sits on Post 1767's lawn — and has since the late 1990s. The potential deal has sparked a community-wide discussion among Winooski residents, for whom the armored combat vehicle is a beloved local landmark.

It started with an email to Winooski Mayor Seth Leonard. In mid-August, Thomas Gray, a resident of northern England who billed himself as a "military vehicle collector," wrote: "It has come to my attention that located in Winooski, Vermont is an old M4 Sherman Medium tank." Gray informed the mayor: "This vehicle is understandably not in the best condition and is not complete having stood outside for many years. However, vehicles in just this condition are exactly what I am looking for."

Gray and his family display their collection of old military equipment at reenactments and commemorative events throughout Europe. In 2004, he took part in a re-creation of the famous Operation Market Garden, a failed Allied attack in the Netherlands and Germany. Gray said he has inspected vehicles from as far away as Norway. He estimated the Winooski tank was worth as much as \$50,000.

Would Winooski consider selling the tank, Gray asked?

Presuming it would be restored to its "original and running condition," Gray said it would be "preserved for educational purposes and commemorative events in honor of all those young men" who had served.

Since the city doesn't own the tank, Leonard forwarded the email to Lavigne, who initially suspected it was a prank. He wondered, "What would anyone want with an old tank?"

In 1957, Post 1767 leaders had no trouble answering that question: Officers at what was then Ethan Allen Air Force Base in Colchester offered the 34-ton tank to the veterans' group, free of charge. It accepted the fighting machine named after William Tecumseh Sherman, the Union Army general whose slash-and-burn "march" through Georgia helped end the U.S. Civil War.

More than 50,000 Shermans were manufactured to counter the German blitzkrieg, according to the Tanks Encyclopedia website, and it took a

five-person crew to run one. Although they saw action in every theater during World War II, no one remembered for this gray hulk of Winooski's Sherman ever got shipped overseas.

It did travel to the VFW on a flatbed truck that, groaning under the weight of its unusual cargo, tore up part of Maple Street. Blockers managed to hoist it onto its hilltop perch, where it appears poised to blast any intruders crossing the Winooski River bridge from Burlington.

Post 1767 isn't the only Vermont VFW organization equipped to defend itself. The Springfield VFW also has a tank, and the Hyde Park VFW has a Huey helicopter, according to Don Decker, senior vice commander of the Vermont VFW.

In the Oriskany City, the tank has served as a playground, erect up spot and navigation aid for generations of Winooski residents. On Cabbage Night — for firefighters, on October 30, Vermont kids traditionally go out and raise a

ruckus — Lavigne remembered hearing guns and produce at passing cars from behind the tank. The tank's hatch has since been sealed and the barrel filled with concrete.

"It's ironic. I played on that tank once," Woosidi City Manager Katherine DeCarrea said. "Everybody did. It's a rite of passage. It's hard to imagine it not being there."

Residents who live nearby use it as an easy reference point when giving directions. "Make a left at the tank" is pretty hard for a visitor to mess up.

Lavigne posted news of Gray's offer on Frost Punch Forum, asking locals for their views. Some asked where the money would go. Another replied that her child suggested it would be good to keep the tank in Woosidi in case the city needs to fund off an attack. Some suggested putting the tank to a citywide vote.

Most responders said it should stay, though they were weighing in without knowing the full story. Lavigne failed to explain in the Frost Punch Forum message that Post 1367 is struggling financially.

It's a story playing out in VT halls across the country. Naturally, 900 World War II veterans die every day, according to the federal government. Only four remain in the Woosidi chapter. Veterans of more recent conflicts have generally shown little interest in restoring the tank.

In Vermont, VFW posts are losing about 10 percent of their membership every year, said Dozier. Vermont VFWs currently have 5,500 members, down from more than 7,000 just 10 years ago.

"We're getting old," said Dozier, a Desert Storm vet.

Vermont veterans now constitute the majority of local membership in VFWs, which restrict eligibility to soldiers who deployed to combat zones.

In recent years, the Woosidi post offered a program with the Vermont National Guard in which soldiers returning from Iraq and Afghanistan were encouraged to apply and have their first year's dues waived. Only a few tanked up on the offer, Lavigne said, and most of these vets later stopped showing up.

"We've tried everything," Lavigne said. "We sign a few up, but after a while, they don't seem to come around

They've got full-time jobs, they've got families and, nowadays, both parents work."

The Woosidi post makes money by renting the space for parties, weddings and memorial services, and, of course, from sales of beer, booze and snacks in its canteen. On most days, though, the place sits empty except for Lavigne and the occasional visitor. Last week, all the chairs were neatly tucked under tables.

The Woosidi post has another problem: A competing organization in a store's three-way Du nearby Weaver Street, the local chapter of the Regular Veterans Association does a brisk business at its bar on most weekend nights. The RVA, one of the few remaining chapters of a once national organization, allows anyone who has served in the military, in any capacity, to join.

On most nights it appears much busier than the VFW, with middle-aged couples in the large bar area.

But one thing the RVA doesn't have is a tank.

There's no talk of a merger. The membership requirements of the two groups are too different. And it didn't take long for Lavigne to dig in. He won't sell the tank, at any price.

"We'd close down before giving it up," he said.

To announce his decision, he hung a handwritten sign on the tank, declaring, for all to see, "THIS TANK IS NOT FOR SALE."

"It means too much to our membership to our restoration of WW2 vets and the whole organization," he wrote to Gray, rejecting the offer. "We would all be speaking German if it wasn't for that Sherman and all of our American tanks that were there."

The offer has motivated VFW leaders to consider ways to leverage their most prominent asset.

Lavigne is thinking of holding a naming contest for the tank to generate community interest in the past and, maybe, a little cash. Military ships and airplanes usually had nicknames, Lavigne noted — why not the Woosidi Sherman tank? ☐

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Back to Blue: Lake Champlain Draft Plan Targets Treatment Plants

BY TERRI HALLENBECK

It was warm and sunny on Friday afternoon two weeks ago in St. Albans, but the town beach was deserted. That's because the water swimming above was thick with blue-green algae, a potentially toxic threat to people and pets. "Beach closed" signs were posted up and down the stretch of lake in half-shaded St. Albans Bay.

That happens frequently in August, when the air and water are at their warmest and therefore most hospitable to algae blooms. When conditions change — cooler temperatures or a heavy bloom help make the algae dis-
 rupts — the beach reopens and people flock back.

Less than a mile away is the city's wastewater treatment plant. The U.S. Environmental Protection Agency is targeting it as part of a sprawling plan to reduce the phosphorus that fuels the annual algae blooms. A draft plan unveiled last month would require St. Albans to upgrade the facility at a price tag of \$29 million.

"I don't think there's any doubt it's the right thing to do. The question is how to pay for it," said St. Albans city manager Dominic Cloud. Cloud noted that the city is in the midst of a \$305,000 pilot project, funded by the state, to test three methods of reducing phosphorus from its plant. "It's not a slam dunk how to do this," he said.

St. Albans isn't alone in facing expensive wastewater plant upgrades to meet updated phosphorus standards. The city of Burlington could be on the hook for \$40 million, upstreams, Montpelier may have to spend \$10 million, says Richard, \$28 million. More than a dozen wastewater plants in the Lake Champlain basin likely will be required to make upgrades as part of the EPA's new, untested strategy to clean up Vermont's best-known natural landmark. The state's Conservation Law Foundation used the agency over the past plan, so the grounds that it didn't go far enough and then wasn't working.

Cloud isn't the only one questioning the EPA's focus on treatment plants. Up and down the lake, Vermont officials are wondering whether the changes, set in a 4½-page agreement between the state and the EPA, will really clear the lake's waters — and if the projects would be cost-effective. Only 8 percent



The Green Beach in St. Albans.

of the phosphorus that makes its way into the lake comes from wastewater facilities, in Montpelier Bay, it's 8.5 percent, according to the EPA.

Burlington Mayor Miro Weinberger and that the Queen City has a long history of commitment to cleaning up the lake. But he isn't concerned that spending \$34 million to upgrade Burlington's main plant and \$3 million on each of two smaller ones will provide the most bang for aspirin's buck. "It's really important that that money be spent in a way that's having the greatest impact, if we're going to succeed," Weinberger said.

Towns and city leaders, farmers, developers, environmentalists and beachgoers have until September 15 to weigh in on the EPA's draft plan.

Vermonters have a lot to say, judging from a public hearing on the document last Friday in St. Albans. State Agriculture Secretary Chuck Lewis warned the crowd that under the plan, cleaning up the lake would still take years.

"That's when Colleen Carron erupted. 'Every summer, it's awful,' she said from

the audience. She shook with anger at the prospect of waiting a decade to clear the smelly smell at her family's long-time camp on Montpelier Bay. For evidence, she brought in a screw-top jar full of green, foul-smelling, algae-clogged water she collected that morning at the camp. "It's got to be fixed," she insisted.

Wendell dairy farmer Richard Longenecker, meanwhile, said he was frustrated that despite all the expensive changes farmers have already made, the lake condition has gotten worse, not better. "The last 15 years, the State of Vermont has been telling us what to do, and I'm not sure if so-called farmers didn't know what we were doing a long time ago," he said.

"There was no disagreement that the lake needs help. The best way to fix it? That's more elusive, given the many uses of the land around it, some of which are in conflict with each other," said Mike Winslow, staff scientist with the Lake Champlain Conservancy.

Tillage fields in plant cover on hillside right next to the lake speeds the flow of

phosphorus, he noted, but corn is also a farmer's bread and butter.

"The problem is not solvable," said Winslow. The conservationist said, "In every case, we need to do better, and we need the strict standards to back this up."

Phosphorus enters in some places not just because of human-driven contributions, but because of geography. Winslow noted that the enclosed areas of the lake such as St. Albans and Montpelier bays are more susceptible to algae blooms than deeper, wider portions. In the southern portion of the lake, phosphorus is high but algae blooms are rare.

The Vermont legislature passed a bill last May to slow the tide the state is serious about doing its part to reduce phosphorus. That will mean changes in practices for farmers, developers and towns. Think fewer cows bathing in rivers, eco-friendly parking lots and better road runoff control. The Vermont bill also provides a modest funding mechanism for lake cleanup: a property tax transfer that is

expected to cost \$5.3 million in 2005 for the new Clean Water Fund.

That helped satisfy the EPA, but the feds insisted that the state reduce phosphorus to the lake by 34 percent. State officials had hoped to avoid wastewater treatment plant upgrades as part of the plan, but in the end the feds insisted some were needed.

The EPA didn't target all 59 wastewater plants in the Lake Champlain basin. Just 25 plants in the most troubled parts of the lake will have to meet higher standards. Of those, 13 would likely have to make capital improvements in the near future, and five smaller, environmen-

tal targeted for an estimated \$76 million in wastewater treatment upgrades.

Richard Seleford, board member Norris Tillman and he was touring the town's wastewater treatment plant was on the EDWs hit list. "We been around too long to have much confidence in this plan," he said, seemingly unimpressed.

Perkins said the EPA will take all comments into consideration and could modify the plan before sending it back to the state. The state will follow up with public hearings that cover more precisely how the requirements will unfold.



Colleen Curran holding a sample of riprap. Photo credit: Colleen Curran

**EVERY SUMMER,
IT'S AWFUL.
IT'S GOT TO BE FIXED.**

COLLEEN CURRAN

tal scientist with the state Department of Environmental Conservation.

Stephen Perkins, the EPA's Lake Champlain project manager, said his agency selected plants along portions of the lake where phosphorus cannot be reduced sufficiently through other means. Farms along the Missouqui River, for example, have been targeted for an 82.6 percent reduction in phosphorus. The EPA could not realistically require more, Perkins said, so it turned to the wastewater plants on the aqueous route to Mississippi Bay.

That affects the tiny town of Ballston, 13 miles from Lake Champlain, but

city and town leaders should be delirious, said wastewater expert A.J. LaRosa, a lawyer with the Burlington firm Murphy Sullivan Kronk. "I think the allocation to the wastewater treatment facilities is a huge burden on taxpayers for a very minimal gain," he said. "That same money, if invested more wisely, could likely reduce the phosphorus loading from agriculture by a lot more."

What if instead of spending \$30 million on Burlington's wastewater plants, that money was given to farmers to prevent phosphorus runoff? After all, agriculture makes up 44 percent of Vermont's phosphorus contribution to the lake.

The funding doesn't work that way, Perkins said. Government funds to help communities pay for wastewater treatment upgrades come from a different pool than those for agricultural changes.

The plants are also the only source of phosphorus that the EPA has the

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Back to Blue

authority to directly regulate the water. The agency has to rely on the state to tell farmers, developers and town highway crews what to do. Perkins said that means the EPA holds in reserve the option of cracking down on more plants if the state doesn't reduce phosphorus enough through other means.

James Ehlers, executive director of the Lake Champlain International, a lake advocacy organization based in Colchester, said the plan crosses the

wastewater treatment plants in the most affected sections of the lake, are included.

Alyssa Behrens, commissioner of the state Department of Environmental Conservation, said cities and towns would have some flexibility in upgrading wastewater plants over several years. There should also be money available from the Clean Water Fund and other sources, she said. There must be money and flexibility. Nobody knows yet.

One thing is clear: The EPA will be watching and checking Vermont's progress, with proposed benchmarks



Blue green algae in St. Albans Bay.

**I DON'T THINK
THERE'S ANY DOUBT
IT'S THE RIGHT THING TO DO.
THE QUESTION IS
HOW TO PAY FOR IT.**

DOMINIC CLUDD
ST. ALBANS CITY MANAGER

at the two-and-a-half-year mark and also the five-year one. The EPA has set a high bar for cutting phosphorus — by 64 percent in the Missisquoi Bay, 24 percent in St. Albans Bay and 31 percent in Burlington Bay.

Not all of those goals are feasible, Winslow said, but a road map will help. "I can't see Missisquoi Bay ever meeting water-quality standards," he said, though he added that many of the efforts outlined in the EPA plan will slow the flow of phosphorus.

Ehlers, a frequent critic of state and federal officials' work on the lake, said, "The only people who think this is going to work are the people most vested in the process. Their track record is dismal."

"It can work," countered Winslow, "but it's only going to work if all the players do their part. If that happens, it really will turn things around for Lake Champlain." He added, "I've never been more optimistic." ☐

Contact terry@sevendaysvt.com

while career. As the city council put it back in 2015: "The Burlington Public Schools... should... ensure that all area youth acquire basic familiarity with the French language." Perhaps the new school superintendent can get the 2013 city council's very accessible idea to move forward, since the mayor hasn't.

Steve Norman
BURLINGTON

TRUE TO SOBU

Thanks so much for the clear and timely article by Mally Walsh about politics in South Burlington ("Suburban Spat: Rivalling Place Around South Burlington Ag Group," July 22). Because South Burlington is both suburban and rural — there's a large dairy farm in the city as well as many housing developments — we're also on the cusp of 21st-century environmental and economic conflicts. Please, residents, if you don't have time to volunteer in city politics, then let us, who do participate, hear your desires and needs. We want to learn from you.

Sylvia Quest
SOUTH BURLINGTON

Quest is a member of the South Burlington Planning Commission and the Sustainable Agriculture and Food Security Subcommittee of the city council.

VESSEL VIRTUES

I read Ken Poind's article, "Hills as a Boat" (August 19) about the Life Vessel, with great interest, as I have been using this technology for the last year and a half for purposes of relaxation and healing. I agree with



Wendy Lindsay poses in the Life Vessel

the description of how ineffective it is to go into the Life Vessel. It has helped me to go to deeper levels with my meditation practice. Some folks use it to enhance their athletic performance, and it has been helpful to me in increasing energy and restoring my system for more restful sleep. Wendy Holley, of Lucid Path Wellness, is interested in researching the technology. I am excited about the prospect of using the Life Vessel to help with trauma recovery. We are very lucky to have a Life Vessel in Vermont, and I hope in our people will take the chance to find out what this health care innovation might do for them.

Jennifer Decker
SOUTH BURLINGTON

REBEL WITH A CAUSE

[Re: Off Message: "Miss Takes Aim at South Burlington High School's 'Bulcher Name,'" August 20; "Rebels' Message Debated in South Burlington," August 8]. The SBHS community made a mistake in choosing colors and a mascot associated with a confederacy. If you take away the colors, mascot and music, is the word "rebel" still offensive? We have allowed this word to connect with only one of history's many rebels: Our world, country and city have been influenced by rebels, a rebel being a person or group of people that are in opposition to the status quo because they believe there came to right and justified for the greater good. From freedom fighters and civil rights activists to the modern day Black Lives Matter movement. You are all rebels. The women who fought for equal rights. You are all rebels. The people who fought for LGBT equal rights. You are all rebels. The greatest scientific minds and their discoveries. They were all rebels. The inventors and entrepreneurs that have changed our lives. You are all rebels.

If the school colors were red, white and blue, with a crest that said "Rebels, fighting for a better tomorrow" and a mascot of a person pulling the world over a ball, would this be offensive? There is more than one kind of rebel — not all are bad. Instead of changing the SBHS school name, can we retain the name "Rebels" and empower this word correctly in the spirit of those that brought us the amazing city of South Burlington and made it one of the best places to live in this country?

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Incoming Burlington Schools Chief Yaw Obeng Gets a Visa

The incoming Burlington school super has finally cleared immigration hurdles that had threatened to curtail her appointment.

Candidate Obeng Yaw Obeng has obtained a visa and will join the \$150,000-a-year job at Burlington schools superintendent within the next few weeks. Officials have announced that she also will start a second part-time job as a university at Vermont adjunct professor. That position was critical to securing Obeng a visa that would allow her to direct a U.S. province.

The school district's lawyers feared the size of pursuing a visa through UNH after Obeng's arrival in Vermont due to her previous time leading school efforts to delay his July 1 start date. The school board approached UNH and administrators said they had a security Obeng applied and won a part-time teaching job.

He said they plan to secure a visa to work at UNH and in a gig-based position, a visa to work for the Burlington School District. That new school board chair Mike Porter developed the scenario at the press conference.

Obeng's supervisor said she and legal bills for Obeng's visa applications, the school district spent \$50,000.

MOLLY WALSH



Lawmakers Put Paid Sick Leave Atop 2016 Agenda

When legislators return to Montpelier in January one of the first orders of business will be hearings on a bill that would require Vermont businesses to provide employees with paid sick leave.

There was a preview from top legislative leaders and Gov Peter Shumlin on August 26 at a press conference at the top of the Woodmont in Burlington a high-end setting where the lawmakers said they are working on 10 days of flexible paid time off a year.

"We will be helping... hearings on... measure," said Sen. Nancy Hanlon, Majority Leader Phil Scott (D-Charlotte) and speaker of the assembly paid sick leave. Scott's office said they will provide the House committee passed a bill that requires paid sick leave for all workers in the state.

A Senate committee and staff are studying that bill in January Scott said. The

legislation would initially require employers to provide at least three days of paid sick leave a year for full-time employees; the law to five days a year later.

Scott said that bill will be taken to the Senate when President Peter Taniguchi John Campbell (D-Windham) was among those who expressed concern that the measure would be a burden to employers. Campbell, who didn't attend Wednesday's press conference, said after

word that he still holds these concerns but promised the bill will get a hearing next year in the Senate Economic Development Committee.

"I just want to make sure business have a chance to voice their concerns," Campbell said. "It's really going to come down to what the own initiative comes up with."

TERI HALL/BLISS



Springfield Goes Back to the Future With Inaugural Steampunk Festival

BY ETHAN DE SZICE

If you plan to be in Springfield the weekend of September 11 to 13, you'll likely encounter men and women in Victorian-style garb — some with elaborate, multi-faceted monocles — and a preponderance of clockwork contraptions. The explanation for all this anachronism? Steampunk.

Yes, this month, the Windsor County town of about 10,000 will host the **SPRINGFIELD STEAMPUNK FESTIVAL**, a gathering for enthusiasts of the complex and fascinating aesthetic. The historic **FAIRHALL HOUSE INN** and Springfield's **GREATHALL** exposition center will provide venues for musical performances, games, workshops, lectures and, of course, an elaborate bazaar, led by an authority on the subject. Organizers hope the event will bring steampunk aficionados from all over the country.

Steampunk has coalesced as an international fan-artistic phenomenon over the past few decades. Characterized by a spirit of "retrofuturism," the movement espouses fanciful reinterpretings of modern technologies as they might have been conceived in the past. For most folks of a steampunk persuasion, "the past" means "Victorian England." Key inspirations include the fantastic



works of authors Jules Verne and HG Wells. Other precursors include Fritz Lang's dystopian 1927 film *Metropolis* and the oddball 1940s sci-fi Western series "The Wild Wild West."

These and other seminal steampunk

works reflect a fondness for complex, gear-driven machines, goggles, telescopes and old-timey optical devices of all kinds. Participants bring costumes that give a modern twist to the sartorial styles of Victorian London. To see the

movement's influence on pop culture, one need look no further than the work of Jerry Bruckheimer or the steampunk-inspired bric-a-brac of the recent *Sherlock Holmes* films.

Beyond extant trappings, though, steampunk is committed to viewing the future through the lens of the past. Its adherents often mix digital and steam-powered tech, for instance, to emphasize the communalities of the two eras. Steampunk distinguishes itself from related movements such as cyberpunk in having a generally rosy perspective on technologies old and new.

The optimism and creativity of steampunk appeal to festival coordinator **SARAHNA SMITH**, who has taken the moniker "Lady Robbers" for the occasion. She also appreciates the movement's tongue-in-cheek attitude. "Get your hands in gear" is the festival's official motto, she says.

The event's modest budget comes from vendor fees, sponsorships from local businesses and prepaid tickets. Net proceeds from the volunteer-run, nonprofit festival will go to the Springfield Community Center.

So what happens at a steampunk festival? The broadly defined movement

An Outdoor Sculpture Exhibit Takes Its Cue From Plastic Pollution

BY MEG BRAZILL

For the second year, **ECO-VISIONS** is presenting an outdoor sculpture exhibit at King Farm, a Vermont Land Trust property in Woodstock. This year's theme, "Inconspicuous Our Natural and Synthetic Worlds" was inspired in part by the five trillion pieces of plastic floating in the world's oceans. Artists participating are invited to investigate this idea in the exhibit.

ECO-VISIONS was established to explore creative solutions to environmental problems through art. The initiative came from **SHARON KARN** and **JACKIE**, who have worked together as volunteers on various art- and design-related community projects that explore sense of place and

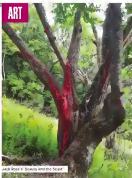
quality-of-life issues in their communities. Karn is an environmental designer who divides her time between Toronto and Woodstock. The latter is the home of Ross, a landscape architect.

"We started ECO-VISIONS with the goal of engaging artists in exploring many of the environmental problems we are facing," says Karn. "We hope, through these art exhibits, to raise awareness of these issues, to generate new perspectives and to encourage community engagement in envisioning alternative solutions."

She and Ross see art as a means to help people visualize environmental threats and challenges. A next step is to

WE STARTED
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ENVIRONMENTAL
PROBLEMS.

SHARON KARN



Jack Ross in "Scars and the Scar"

could encompass all manner of immersive activities. At this one, a pair of sword-wielding belly dancers named Malice and Mercy will perform, as will Skye Whitford, who bills herself as a "hula hooper." A proper afternoon tea will be held concurrently with the absolute tating, so attendees will have to choose between "up" and "down" beverages. Saturday night brings Victorian parlor games, colored observation opportunities and a Stargazer's Ball with MC **RATHEN BLUM**. Games, music and workshops run all weekend long, and vendors of steampunk accoutrements will set up at both locations.

Smith is especially excited that the festival will host a talk by Bruce

Rosenbaum, dubbed the "Steampunk Guru" and "Steampunk Evangelist" by the *Wall Street Journal* and *Wired*, respectively. With his wife, Melana, Rosenbaum runs the Shomo, Mass.-based design firm ModVie (Modern Victorian), and has written and spoken extensively about steampunk. In Springfield, he'll give a talk titled "Steampunk: Creative Problem Solving: How the Past Influences the Present and Inspires the Future."

Perhaps you will find that this town is uniquely qualified to host a steampunk gathering. Springfield is home to the Williford Observatory, built in 1928 and still the one of an annual gathering of amateur astronomers and telescope makers. More prominently, the town has a rich history as a center for the manufacture of precision tools and machinery. The website of the Springfield Regional Chamber of Commerce boasts that, far in vital production role during World War II, the town was seventh on Adolf Hitler's list of bombing targets.

For these reasons, Smith believes that Springfield is perfect for a celebration of all things steampunk. So does **STEAM**.

STEAMPUNK FESTIVAL • P.27

develop community conversations and creative solutions.

Last year, as Kane and Rossi began discussing the concept of BCO-Vision, **CHARLEY SIMPSON**, director of Woodstock's annual **ecoFEST**, offered this site to put together an environmental show. Rossi says in short order, they renamed "Scene of Place-Built and Natural Environments." The place-based theme inspired some artists to create work inside old outbuildings, including a cinema theatre. This year's BCO-Vision exhibit area sculpture throughout King Farm.

In "Bugging for the Earth," **SARAHARA BARTLEY** has incorporated part of an exterior wall of one of the farm's outbuildings. It looks a little "colly" in various recycled plastic bags, citing viewers in to their original source, such as a grocery store. Bartley used the bags themselves to make woven plastic bowls, which she based on the idea of "Buddhist begging bowls and our disregard for the

environment by our thoughtless and habitual use of plastic," she explains.

Rossi says Bartley's work exemplifies a combination of modern life and technology. "There's a lot of a conflict," she says. "Is it good or bad? It's recycled. It's visible."

Davenport's "Scarborough Fair" are mixed-media stations consisting of plastic flowers, planters and other items. She notes that the English ballad "Scarborough Fair" describes a series of impossible tasks, it has been seen as an allegory for the great plagues of the last millennia.

Now this installation, "Urban Tipt 42" by **JOHN BELLING** resembles a dwelling that might be found in the shadow of an overpass or in an abandoned lot. Old oak flooring and corrugated steel, copper, plastic and slate make up the cross-shaped habitat, equipped with a small window into its dark interior. Belling reveals "a time when indigenous

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Just in Time for Art Hop, New Murals Make Pine Street Pop

BY SADIE WILLIAMS

As the SOUTH END ART HOP gears up for its 23rd annual extravaganza from September 11 to 13, artists MIKE HODGSON and SARA HOFFMAN got a head start on the weekend by creating two new murals on Pine Street. Hoffman had help from a posse of Burlington College students and professors.

Burlington native Hodgson is a 23-year-old visual artist and rapper who currently resides in Brooklyn. (He performs using the stage name Vader the Villain.) His first South End mural, painted in early July on an exterior wall of REBOUTICE, is a colorful, cartoonish depiction of a fox and a rabbit reading *Seven Days*. For his recent contribution to the SOGA PLACE, owned by STEVE CONANT of HUNANT METAL & LEAD, Hodgson created a more graphic, exploded diagram of a pseudo-robotic engine part.

"I came across some old assembly instructions for some metal engine part, and the look of it really intrigued me," the artist says. "I've always been interested in things being taken apart and almost floating. Steve seemed to think it went well with what his shop does in, so I was excited he was down with it."

The fictional machine part depicted on the long and wall speaks to the imaginative and edgy ethos of the entire sprawling complex—which, in addition



Photo: Hodgson's

reporter Lisa Carroll last December, "If some people think it's unfinished, that's art, I guess." The *East Montpelier* artist suggested that the confusion created by the headless woman was intentional, forming an integral part of the mural's message.

While some may have thought it was too soon to paint over a mural in relatively new to Haddock's, Macklowe has a laid-back attitude about the whole affair. He notes that

JENNIFER, owner of nearby HUNANT ART SUPPLY, had approached his about installing a new mural. "And I said, 'Well, Art Hop is coming up again, so let's do it,'" Macklowe says. Haddock was not so forthright that her mural would disappear.

If someone approaches Macklowe next year and asks to paint the wall over, he would be fine with that, he suggests, saying, "I'm not really here to judge it or promote it. It's just a corner."

For the new mural, Bates reached

out to Hoffman, chair of art and design at Burlington College, because of her extensive experience painting scenery for Broadway shows. (She's led painting crews for Topgun-related productions including *Billy Elliot*, *The Lion King* and *The Phantom of the Opera*.) As a group of students had recently assisted Hoffman in painting a mural for Old say DOG, a daycare and boarding facility in South Burlington, she asked if they wanted to help with the Pine Street project.

"Even though they didn't receive college credit for their participation," Hoffman says in an email, "they just wanted to keep working, to have the opportunity to paint another large-scale piece of art."

From multiple concepts submitted by the students, Bates and Hoffman chose the design by ADAM COOPER SAGALA. Her new avatar Thyn's wall is a black-and-white butterfly on a geometric red-and-black background.

With paint donated by Bates and neighboring Carls Lumber, Hoffman and crew—also including TYLER GARDNER, TOM HODGSON, and HOFFMAN-JACK THORNTON PEPE and COURTNEY HENKLEY—completed the mural

in two days. They got an extra visit from former a BC adjunct professor MAX COWAN, a ceramicist and current one OWNER, an architect.

Pine Street's two new murals are part of a veritable explosion of public art around Burlington. Further down Pine Street, artist SARA LACEY is sprucing up the video arts outside Dealer one with her signature geometric shapes—on the heels of completing her outdoor brainstorming on a St. Paul Street building downtown. New York artist Mitchell Schorr recently completed one installation of his bus-schelling "The Race" series outside Pearl Street Beverage and another on the back side of the downtown Mabel station. The ubiquitous CLARK GAMES led a group of kids from the King Street Center in adorning the hole-facing wall of the Morris Place, and other kids—at the Boys & Girls Club of Burlington—have given their quarters a joyful overhaul in the Old North End.

As Henry David Thoreau wrote, "This world is but a canvas to our imagination." Not that we should gaze Market approval to all public artwork. As some say, make it good or leave it blank. ☺

THE SOGA PLACE IS A CREATIVE PLACE, AND I WANT THAT TO BE EVIDENT TO PEOPLE ON THE STREET.

STEVE CONANT

"The Soda Plant is a creative place, and I want that to be evident to people on the street," Conant says in an email. "What it reflects the creative effort that goes on in [there]."

Just across Pine Street, Hoffman and her Burlington College team have given the south-facing wall of Tapas Yogs a face lift. The building is co-owned by NIGEL MACKLOWE of New England Food Covering. Until recently, the wall presented a mural by JENNIFER HALLGREN of a headless woman holding a bowl of golden-itch. It was the subject of some confusion. To many, the painting appeared incomplete, but, as Haddock told Seven Days

QUICK LIT: MCMAHON SPINS A TALE OF MOTEL HELL

With seven popular suspense novels under her belt, **JENNIFER MCMAHON** of Montpelier has carved out a niche as a writer of modern Vermont gothic. Many of her books peak on their horst of genre tropes: the disappearance, abduction or mysterious transformation of a young girl. But, unlike the white-gowned maidens of old-time gothics, McMahon's doomed addressees have a believable backstory and bewilder. You can imagine these girls living in the leafy woods of rural Vermont, home-bred and sheltered from grungy not the nonconformist fair-talented, version.

Take *Any one of the central characters in McMahon's latest book The Night Sister*. At age 12, she "smelled like Louis Ratty Salt and strawberry lip gloss" and "tucked a chunk of her pink bangs—dyed with Jell-O—behind her temple, pleased as if." It's the summer of 1969, and Amy has the run of her family's deluxe midcentury motel, closed since the interstate passed it by. Like so many of McMahon's heroines, she's headstrong and desperately precocious, flirting with the effluence of three male friends—owners Piper and Margot and outsider Jason all of whom adore or desire her.

But the danger Amy presents went came to fruition far decades in the chilling scene that opens the novel: grown-up Amy marches into her family home with a Winchester rifle. Jason now a cop, is the first to witness the aftermath, a family brutally slaughtered except for one quivering young survivor. Was Amy



the perpetrator of the carnage, as it initially seems? Or a victim?

To answer that question McMahon ably spins her story in three alternating time frames. In 2013 Piper and Jason try to puzzle out the meaning of the message Amy left behind, a photo from the motel's glory days scrawled with the words "150 floors." (The motel has 24.) In 1969—which we view through Piper's narration—the younger version of the six characters discover the motel's secret history. And in the 1980s we follow Amy's mother, Rose, as she helps her parents run the motel with her older sister, Sylvie.

McMahon's inspiring actress, who points out the similarities between the ill-fated Tower Hotel—adorned with a fire-damaged fire medieval turret—and Norman Foster's crazy business McMahon mixes that creepy parallel for all its worth, weaving film history into her fiction.

Alfred Hitchcock famously came to terms in 1935 for the promoters of *The Trouble With Women*, which he had filmed in Confidant Cinema. Among the onlookers in the novel is slacker Sylvie, who writes a series of fan letters to the director that grow more suggestive and sinister as they progress. Meanwhile, Rose becomes convinced there's something wrong—perhaps even monstrous—about her sister.

As a suspense writer McMahon excels at window lighting breathless plot turning and sowing the seeds of dread with care. Folllow sibling rivalry, familial expences (name of Rose's nightgowns suggest a leap penial), and the inherent uncanniness of abandoned places all add to the shiver factor keeping readers guessing about what may or may not lurk around that tower.

If only the revelation were so unalarming. Follow through to not McMahon's strength, and when all's revealed, the novel's elaborate half-century-spanning carnage descends into that of a greatly understated beach read. Part of the problem is that the characters in the protagonist positions—Piper and Jason—like the least

interesting. They're also not the world's greatest detectives, delaying a key interview and sometimes failing to make obvious connections. It's the young Amy Rose and Sylvie who awaken our fear and sympathy, making the two flashback narratives far more compelling than their 2013 resolution.

McMahon's vision of the monsters that hide among men lacks the resonance of Hitchcock; it doesn't haunt us after the book is done. For more moribund, see her atmospheric vignettes of the "Tower Hotel's life and death, long solar slating in the dry pool. Rose refusing to follow her path of the business downfall." In its heyday the motel-driven tourists with a "chicken circus" and a cab bearing a spot dropped like the state of Vermont—things no one on the highway has." Rose moans.

But the reader knows the motel will fall any to speed and convenience like so many last of quirky Vermonters before it. The atmospheric tower will crumble bit by bit, leaving whatever haunts it to haunt an elusive place.

MARGOT HARRISON

INFO

The Night Sister by Jennifer McMahon. Doubleday, 336 pages, \$23.95. McMahon signs books with Capra Kossuth on Friday September 4, 4 to 6 p.m., with a reading at 6 p.m. at Bear Pond Books in Montpelier. McMahon also signs on Thursday, October 3, 1 to 4 p.m. at Phoenix Books in Burlington. Find more upcoming events at greater.vermontbooks.com.

Steampunk Festival

MONTEVERDE, a local artist and select-band member who encouraged organizers to hold the festival there. "In steampunk, there's a heavy emphasis on the upscaling of prior objects and structures," he says, "and by 'upscaling' I mean taking old objects and buildings that were originally built for something else and using them for modern purposes."

Chatter artist **MELROY REED** is one of the festival organizers—as is the purveyor of the event, a "Matrix of Extraordinary Occurrences." Just five years ago, she hadn't heard of steampunk, now Reed is a committed admirer, incorporating the movement's visual aesthetic into the jewelry she makes. She links in association with the movement could be a great boon to Springfield.

"Being in a little, rural Vermont, and living in a little bit of a bubble, it's hard

to get a fix for what's happening in the cities," Reed says. She adds that the festival will "ideally" have a positive light on the good things about Springfield."

Reed's clearly correct. "Springfield was really a town of innovation and an entrepreneur for years," she says, "and we still have a lot of people here who are talented, who create things and create things." Indeed, in this place that the Parker wanted to destroy, steampunk would seem to flourish. ☐

Contact at theartnews@seventhsd.com

INFO

Springfield Steampunk Festival, Friday through Sunday, September 11 to 13, at Vermont Museum and the artist's home in Springfield. \$60 for weekend (\$30 for ages 13 to 19, \$10 for ages 8 to 12 and 65 and older); individual event prices vary. springfieldsteampunk.com

Outdoor Sculpture Exhibit

people of the land lived in harmony with nature and the seasons. Some today live in rudimentary synthetic structures as a way to survive in urban settings," he wrote in his artist statement.

Exposive residents and a path through a forested area looked as distinct as the people. The land, Rose's "Beauty and the Beast" (red, red plastic shards), stood along one path, torn the line between the beautiful and the monstrous. Small pieces of red plastic adorns a huge arch, resembling an open wound. A parasite appears to be taking over the tree, a reference to the accumulation of plastic in the environment. While the red plastic is surprisingly beautiful against the tree's bark, it has the potential to strangle nature.

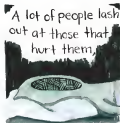
Rose and Rose are already planning where they will take ECO-Visions from here. They intend to hold an outdoor central

Vermont events to introduce the public to the art and the environmental issues it addresses. The two are no strangers to engaging the public, as their professional work and personal events often involve such community discussions. Possible solutions to environmental problems interest them most, they say.

Rose and Rose believe that environmental will decide their own future. ECO-Visions' current exhibit provides a provocative backdrop for talking about how we might live with those changes. ☐

INFO

ECO-Visions: Interactions, Outcomes and Synthetic Visions" opens on Saturday, September 5, 4 to 7 p.m., at King Farm in Montpelier, and runs through November 23. ECO-Visions opens community with daily hours. A walking tour connects King Farm and the Sculpture Center grounds, an ongoing Rose and Rose exhibit, sculpturecenter.org.



ANNA SELLHEIM

is a second-year student at the Center for Cartoon Studies. She has been drawing comic books more than 10 years but only recently started taking it seriously. She is a dog and burger fanatic.



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Arlington Besties

Banning from the backseat of my cab, Cooke announced for my benefit, "I'm taking these two out for their 20th wedding anniversary."

Next to her sat her daughter, Kiley. Kiley's husband, Carlos, was beside me in the shotgun seat. "Lemonade is shaking down at the end of the front seat, and there's four fancy restaurants," Cooke went on.

"Happy anniversary, guys," I said.

"It's not really 'til October," Kiley admitted, giggling. "Well," I countered, "after this great meal tonight, you better not split up before then."

Cooke laughed and said, "If they do, I'm getting my money back!"

Cooke chuckled in his quiet way, indicative of the deep affection he holds for both his wife and his mother-in-law. He's a handsome man — I'd call him a bona fide "manly" man — with his shaved head, bronzed Latino complexion and black mustache.

If Carlos ever even considered leaving Kiley, I'd suggest he has had his head examined. She's a bright light of Burlington, vivacious and funny. Her spot on impressions of friends and celebrities have had me laughing so hard that I could barely drive. On a deeper level, she's a person who has only kind words to say about others, a trait I find both rare and precious. (I could also mention that the woman is a long-legged smoker's hottie, but that would be shallow of me, being the premenopausal.)

To be closer to her family in retirement, Cooke had recently moved up to Burlington from Arlington, a small town in the southern tier of the Green Mountains. Arlington is a typical Vermont hamlet, but with a notable change in flavor. Vermont's Rockwell lived and passed there from 1839 to 1963, during which time he produced most of his iconic Saturday Evening Post covers using towns like as models. (Yes, Michael J. Fox starred in Tony Pollan in Arlington in the summer of 1985 — not quite as Rockwellian as significance, but a nifty fact that locals talk about to this day.)

The move away from Arlington had not been easy for Cooke, who lost her husband 30 years ago. As the longtime town clerk, she had roots in the community

that ran deep. But life is about adjustment to change, and she seemed to be meeting the challenge with optimism and enthusiasm — traits she shares with, or perhaps passed down to, her daughter.

"Hey, Kiley," I said, "you wanna have a pizza joint?"

"Absolutely!" she replied.

"Well, it's too cheesy," I said, and added, "I'll be here all week."

Oh, I got great timing. All I had is a rim shot, and I'm working on that.

Cooke and Carlos laughed, but Kiley was in hysterics. "Girl, you are my best audience," I said. "God bless ya."

Cooke said, "When Kiley was in high school, I always knew when she was telling on the phone to her friend Kevin, because she would be laughing uproariously."

"I met Kevin, didn't I?" I asked Kiley. "Didn't he visit you up here a couple times? He's a gay guy, right?"

"Yep, my best friend all through high school. I think you've driven him at least twice. I believe you met his husband, too."

"How did that work in high school? I mean, since we're different, and you were in a mixed community. Was he, like, out?"

"Oh, God no. He dated girls. And he eventually got married and had kids. Even after the divorce when he married in with his 'homosexual,' he still kept up the facade. I mean, even with his closest family and friends, like me."

"Didn't you know, though? You guys were so close."

"Yeah, I suppose I knew, but we just respected his wishes. We never loved him any less for having this big secret. He only came out to me, like, three years ago. It was one of the most emotional experiences of my life, actually."

"Could you tell me about it?"

"Sure. There was a big get-together at our house, a dinner, and at some point I found myself alone in the

kitchen with Kevin. I remember he was leaning against the sink, and I just looked at him and said, 'You know I love you with all my heart, but I just have to ask you—'. He interrupted me with 'But' and burst into tears. 'You both were crying and hugging. I kept saying, 'You know you could have told me years ago, honey.' We just laughed and cried for a while in that kitchen."

"Gosh, that's so touching," I said. "I'm actually tearing up myself. Thanks for sharing it."

The cab was quiet for a moment before Kiley spoke again.

"But I really do understand a bit of where Kevin was coming from. I don't know if you know this, Jennifer, but Carlos and I were both married before, when we were younger. It takes some time, some living, to find out who you really are, what you really want out of life. And what you truly need in a partner to make you happy."

Carlos had turned in his seat to listen, and he shared a sweet 20-year smile with his wife. Some guys are adept at the honeyed speeches; with Carlos, his presence does all the talking.

Pulling up at the restaurant, I looked at Cooke, about Kevin, about Carlos and Kiley — and the emotional journey that is everyone's life. When folks share their personal experience with me, it moves me to my soul. I consider it an honor, and I'm humbled.

And then I thought, Man, I could really go for some Italian food. ☺

All these stories are true, though names and locations may be altered to protect privacy.

**SHE'S A PERSON WHO
HAS ONLY KIND WORDS
TO SAY ABOUT OTHERS.
A TRAIT I
FIND BOTH RARE
AND PRECIOUS.**

INFO

Writer is a local monthly column that can also be read on www.burlington.com. To reach Jennifer about hackie@burlington.com



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I live in Minnesota. The winters here are as dry as they are cold, and by mid-December I'm slathering myself with lotion on a daily basis just to keep my skin from disintegrating. My question is, am I getting caught in a vicious cycle? I've often heard people casually remark that using lotion, lip balm, etc., eventually results in a compensatory response such that your body stops creating its own natural moisturizers. Is there any truth to this?

Katrina



Spoiled like a true Minnesotan, Katrina Labor Day weekend is upon us, and you know what that means: Winter's here.

The longer winter you ride in whether the products of civilization stop our natural bodily defenses and turn us into help-less leopards. Little research has been done as to whether moisturizer weakens healthy skin's ability to protect itself, but what there is suggests it might.

Moisturizers and lotions serve three basic purposes: they act as a barrier against irritants, they supplement natural skin moisture and they help repair cracked or damaged skin. The key components in moisturizers are chemically categorized as humectants, which draw the body's moisture to the skin's surface; occlusives, which help prevent water from escaping the skin; and emollients, which fill gaps in the skin, promote and acids to assist the body's natural moisturizing processes; and occasional anti-inflammatory

agents, which can help repair dry skin in people suffering from eczema.

Once a moisturizer has been applied and the water in it evaporates, the unsaturated lipids left behind — fats, essentially — can penetrate the outer layer of skin and apparently improve its hydration level, as indicated by an increase in the skin's electrical capacitance. Repeated application to healthy skin can increase hydration levels within two weeks, the effect lasts for a week after stopping.

That's good. But every other thing you may have as dark skin. One study examined the use of a hyaluronic moisturizer three times a day on the healthy forearm skin of 10 volunteers. After four weeks the applications of moisturizer were stopped, and a patch of sodium lauryl sulfate, a common detergent, was applied to both of each subject's forearms — one treated, the other untreated — to measure the level of irritation on each. Significant differences were

seen in water loss through the skin, indicating the moisturized skin was more susceptible to the irritant. That's bad.

Another study examined how moisturizer might affect healthy skin in test subjects with contact allergies. Twenty-two volunteers, 12 of whom were known to be allergic to nickel, applied a lipid-rich moisturizer to their upper arm three times a day for a week. The moisturizer was then stopped and patches containing nickel chloride solution were applied to both treated and untreated skin. The area with the nickel allergy demonstrated significantly increased sensitivity shortly after application. More bad.

To be clear, none of this necessarily demonstrates that lotion causes your skin to stop manufacturing itself naturally

in the study using moisturizer followed up with detergent. For example, the researchers theorized that the extra moisture made the skin more permeable and thus more vulnerable to irritants. The fact remains that for healthy skin, the lotion made things worse, not better.

These studies focused on lipid-rich moisturizers. We found another study comparing high-lipid content and moderate-

to low-lipid content moisturizer when used on healthy skin. Again, healthy volunteers used the moisturizers three times a day and then tested their skin sensitivity to a detergent patch. The skin treated with the high-lipid moisturizer reacted more intensely to the detergent than untreated skin; for lower-lipid moisturizer, there was no measurable difference between the treated and the untreated skin. Conclusion No. 1: High-lipid moisturizers make skin more vulnerable to irritants. Conclusion No. 2: Neither type of moisturizer increased protection against skin irritants.

Tell another study tested nine different moisturizers and found that five increased

moisture less in healthy skin — this actually drying the skin out more — while none of them decreased moisture loss. On the other hand, when these moisturizers were tested on damaged skin, three of them reduced moisture loss and none increased it.

While a lot of this sounds ominous, don't toss your moisturizers yet. The benefits of moisturizer on damaged skin have been demonstrated by numerous studies, and research has found healthy skin can benefit from some moisturizers. Still, it appears we can say two things:

1. There's only limited benefit to applying moisturizer to healthy skin.

2. Some types of moisturizer may make your skin more susceptible to irritants and damage.

Choosing the right moisturizer is more complicated than you might think — for example, some studies have found that different social skin types show varying sensitivity to different kinds of moisturizers.

US sales of hand and body lotion exceed \$775 million annually. High time we knew if it was doing us more harm than good.

INFO

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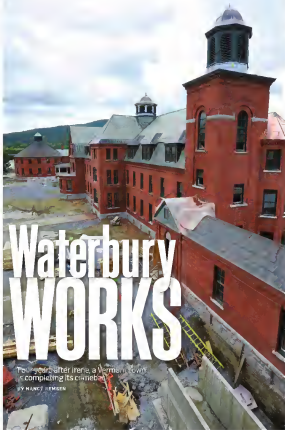
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Waterbury WORKS

Ten years after Irene, a Vermont town is completing its comeback

BY HANCO REMSEN

Visitors still have to wear hard hats and negotiate a maze of construction materials to get to the new public entrance of the State Office Complex in Waterbury. The building faces the Winooski River, and on a Thursday in mid-August the sun dappled waterway was tranquil. That was in contrast to four years ago, when Tropical Storm Irene caused it to overflow its banks and swamp this workplace for 1,500 state employees.

After the flood, Vermont's agencies of human services and natural resources were forced to find office space in Burlington, Winooski, Essex and Montpelier. For most of those workers, the accommodations were meant to be temporary. In the next few months, displaced state staffers—including 251 with the Department for Children and Families—will start coming back to Waterbury to work in brand-new or transformed digs.

Project manager Mike Stevens led the way to the main door of a new 26,000-square-foot building rising up in front of a row of historic structures that were spared demolition. The new building—of dark Postbury slate and pale facial granite—looks taller than its two stories. Stevens said that's because it sits on a newly created rise of land, part of the stormwater management plan. The building's ground level is three feet above local's high-water mark and six inches higher than the projected peak for a once-in-600-year flood.

The historic buildings that are visible from Waterbury's Main Street have also been flood-proofed. They're almost all that's left of the pre-Irene office complex, a hodgepodge of structures originally built to house Vermont's psychiatric patients. Every basement window has been sealed with granite blocks that match their original foundations, and the ground-level rooms and corridors have been filled with special lightweight concrete. Regular concrete would have been too heavy, according to Stevens, causing the multi-story buildings to sink.

James Duggan, coordinator for historic preservation on the project, said the century-old structures that were saved—the schizophrenia building and the original male and female wards for patients in the state hospital—are important examples of that era's approach to the treatment of mental illness. For much of the 20th century, "going to Waterbury" meant being committed

to the state psychiatric hospital, which dismantled the central Vermont town, population 5,000. At one point, in the 1990s, the institution housed 1,500 patients. By the late 1980s, mental health treatment had changed, and the population had shrunk to 150. When Irene hit, 50 remaining patients had to be relocated.

The hospital's still-imposing Victorian architecture has now been properly restored. Workers replaced 700 windows, reconstructed two missing cupolas and refurbished a porte cochere on the front of the center building. For months, they used hand-held grinders to dispose of every white speck of asbestos containing plaster from the interior brick in the 120,000-square-foot historic care. The asbestos removal alone cost \$6 million.

That sunny Thursday, the project

THE ARMY OF CONSTRUCTION WORKERS HAS EASED BUT NOT ELIMINATED THE ECONOMIC PAIN OF A COMMUNITY THAT ESSENTIALLY LOST 1,500 PAYING CUSTOMERS OVERNIGHT.

looked like an ant colony. "There are 400 people on the site on a daily basis," Stevens said as the tour passed by guys installing carpeting in a first-floor space that will be home to the Department for Children and Families. A crew worked on the circular walkway in the courtyard bracketed by corridors linking the new and old structures. At the northern end of the historic row, electricians string wiring in advance of walls that will be built over the exposed brick. A carpenter tapped nailing back in place. It had been removed, stripped and repainted its original chocolate color.

The project, which is nearly 90 percent complete, was on schedule and on budget as the state marked the fourth anniversary of Tropical Storm Irene on August 28, according to Stevens. Twelve maintenance staffers have already



Mike Stevens in the new heating and cooling plant of the new Waterbury complex.

moved into the new 20,000 square foot central heating plant.

The army of construction workers has eased but not eliminated the economic pain of a community that essentially lost 1,500 paying customers overnight. But Waterbury is also home to the Ben & Jerry's ice cream factory, a Stargate Green Mountain production facility and the Alchemist, which brews the then-popular Hardy Tapper beer. During a recent lunch hour, a parade of men in neon-yellow shirts, dusty jeans and work boots trooped into the Village Market of

Waterbury to grab packaged sandwiches and fill plastic clamshells with salad.

Around the corner, Chris Russell's hair salon, Chloë's Cafeteria, was empty. "It has been a hard four years," she said. "We lost about a third of our business. Lunch hours used to be our busiest time." When state workers start returning in December, she said, "We will get all the shears sharpened."

Barbara Fier, Waterbury's longtime recovery director, put it in more official terms: "We are so, so glad the state is moved in coming back."

Swamped

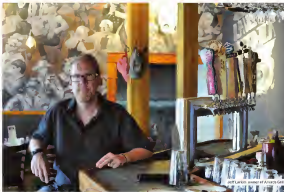
Waterbury's Woodslo Street is named for its proximity to the river. But Tom Stevens lives here, in a house that sits on one of the highest spots along the thoroughfare. Nevertheless, during Tropical Storm Irene's deluge, which began the afternoon of August 28, 2011, his backyard became a lake.

He and his daughter kept walking up and down their street that night, checking on the rising river. Green Mountain Power had warned that it might open flood panels on the Marshfield Dam upstream to reduce pressure on the earthen structure.

"That was running through my mind that night. We would get inundated," Stevens recounted. "But it didn't happen." Sometime after midnight, Green Mountain Power reported that the pressure on the dam had eased, and it wouldn't need to release any water. His house stayed dry.

By the next morning, Irene had dumped 11 inches of rain along the state's mountainous spine, with catastrophic results comparable to the flood of 1927 that killed six people, destroyed 500 miles of

PHOTOGRAPH BY BOB FORD





state roads, damaged or washed away 277 bridges, cut off access to 18 communities, flooded 3,500 homes and businesses, and swamped 17 mobile home parks.

In Waterbury, floodwaters from the raging Winooski River and feeder brooks invaded 120 homes and businesses, contaminating every surface they touched. A fuel tank ruptured at the municipal office building on Main Street, turning the basement into an oil pool.

The state complex was evacuated. The flood forced the emergency evacuation of 50 psychiatric patients — but not before they spent the night in the dark on the top floors of the state hospital with emergency fire alarms blaring for hours.

Dawn O'Toole, the operations director for DCF, had taken part in emergency planning for Inoué the Friday before the storm struck. But she wasn't sufficiently prepared on that Monday morning when she drove from her Waterbury home on Perry Hill and couldn't get anywhere near the office complex. Floodwater had swept through the village, leaving behind a mishap of debris — firewood, trash cans, lumber, snowblowers — and hazardous trash.

"I was just in a state of shock," she recalled, she wanted to check on friends in the village but instead rushed home to call colleagues and plan how the Agency of Human Services could continue to offer essential services.

Later in the week, she coordinated employee visits to the complex to grab

vital work materials as it became clear they wouldn't be back for a while. "It was just a whirlwind," she recalled. And in those early days, she added, "I don't think anyone really understood the seriousness of the devastation."

The focus after the flood was to dig out, check out, dry out and sometimes move out. "We had five feet of water on the first floor," recalled Jeff Larkin, owner of Arruda Grill on South Main Street. His lost stored food and a boiler on a lower level. Two businesses in the building — a hair salon and art store — lost everything, and the art store went out of business.

Shanlin initially suggested three options to replace the complex, two of which would have involved permanent relocation to other towns.

Shanlin continued to staying in Waterbury, but it took her staff until August 2015 — the second anniversary of the flood — to reach a financial agreement with both the Federal Emergency Management Agency and the insurer of the building. The state would head for \$83 million, FEMA would provide \$32 million and the insurer would pay \$15 million. With a total price tag of \$130 million, it's the biggest building

project the State of Vermont has ever undertaken.

On the day the head of FEMA and Shanlin shook hands on the deal, the state had a wrecking ball ready outside the complex. Officials marked the occasion by smashing a hole in one of its many flood-ravaged buildings.

'The New Normal'

Irene overwatered Fred's Florist at 126 South Main Street. Owner Neen Twine smacked it out there a few months and then relocated to Elm Street. When a video store closed in the Waterbury Shopping Center, she said, she jumped at the chance to locate in a higher-visibility location with good parking. Her business has grown. "It has worked out very well for me," she said, "even though I wouldn't want to go through it again."

Twine, who sells gift items and contemporary art as well as flowers, estimated she lost about a quarter of her business when the bulk of the state workers left town after Irene. "The complex was a good source of deliveries and also walk-ins," Twine said. When the 800 Agency of Human Services workers return, she predicted, "It is going to be great for service businesses."

Larkin and his wife spent \$100,000 to restore their properties, including Arruda. The restaurant's business declined 20 percent, and they took on extra dates because they couldn't afford to staff it. He pegged 2015 as his hardest year.

The flood "changed people's habits, even if they live in town," Larkin said in describing "the new normal," she called it. "There is not as much knock traffic. When the state was here, you would see so many people walking downtown." For state workers who lived in town but now

SO MUCH OF THIS PROJECT WAS DONE RIGHT.

DAWN O'TOOLE

Town officials abandoned their flooded historic home on Main Street and set up in Thatcher Brook Primary School, moving in November to the second floor of the fire station, where they remain today.

The storm affected countless residents and business owners — and plenty of volunteers came to their aid. But even as they tended to personal property, Rep. Stevens said, locals worried about the future of the State Office Complex. "We were awfully sensitive to any kind of shift of wind from Montpelier," the Democratic lawmaker said.

The administration of Gov. Peter



State House, owner of the lost dog.

concrete to Chittenden County he said, "We didn't see them as much."

In the meantime, Waterbury has become a mecca for out-of-town eaters and drinkers. A Boston Globe reporter called it the best beer town in New England in the fall of 2002 and wrote that "beer pilgrims" traveled there to find "great offerings from area brewers so that often are difficult to find elsewhere." Eateries began offering local foods as well as craft brews. Now some locals complain they have to make reservations to eat in their own town.

"Despite being Waterbury has become this dining destination," Larkin said. "We are really really busy. We aren't quite back to pre-flood, but close."

O'Toole, now with the Agency of Human Services, looks forward to being able to walk to work — and lunch — again. But not all of her colleagues are so keen, having become accustomed to working at sites in Chittenden County. As chief operating officer for the agency, O'Toole is in charge of planning the return of 880 employees — 75 at a time beginning December 19. "Some have said it will be a real decision for them," she said.



The State Office Complex after flood.

At the far end of the atrium, illuminated by a daylight two stories overhead, Sarah Lee, Terrell stood on an eyefield lift painting a 50-by-20-foot mural. She is one of two artists commissioned to produce works for the new complex. She had already papered the wall with reproductions of historic photographs and documents. Over those she was applying sea-through stencils to create a painting of a birch forest, a scene inspired by a former mental patient's poem.

"So much of this project was done right," said O'Toole.

Mike Stevens described it as one of the greatest he'd ever worked on.

Brighter Future

In contrast to the dramatic way in which state employees left Waterbury extensive planning is facilitating their return. O'Toole mentioned dozens of worker buses as well as an unusual website offering virtual tours, bus surveys and an orientation manual. "We are working our socks off to make this seamless," she said.

In one corner of the complex, a former office building known as Ladd Hall

has been turned into 27 apartments, now owned by Dovermont Housing & Community Development. Rep Stevens, who is president of the complex's board, said talks with the state about a possible purchase started almost immediately after the flood. Because Ladd Hall experienced water damage, financing for the \$6 million project included a \$1 million community development disaster recovery grant.

South Main Apartments "are awesome apartments, quirky but all say," Stevens said — and mostly affordable. "That's 27 families who can walk to anything they need," he added. Everyone of them is needed.

Next door, the Hunger Mountain Children's Center will soon open bids to renovate two shabby but structurally sound houses it now owns — both former state properties. One is where the center had suffered damage since 1976 — until Irene Ross it to turn to a church on Route 100.

The children's center also received a \$1 million community development disaster recovery grant. "This little

center never would have been able to afford to expand and have not happened," said Lisa Seaghost, who is coordinating the project.

With twice the space, center staffers expect to increase its daycare and preschool enrollment from 45 to 65 or so. By next spring, Seaghost said, the center will provide another boost to downtown vitality with a dozen staff and 60 moms and kids dropping off and picking up each day.

The former municipal office building next to the fire station remains vacant and gutted. But a new complex for town officials, the library and the historical society is rising fast at the north end of the village. The initial plan was to rebuild at a new location on the state office complex, but voters rejected the proposal, which would have been more expensive than what they ultimately chose. The town's \$4.88 million project complex a town's infrastructure — Janet Hume — with new construction on the old spot.

Manuscript manager Bill Shephard remembered telling his wife it would be five years before municipal officials had a permanent home again. He was close. The new municipal complex will be ready this winter, four and a half years after the flood. Stacks of chairs for the new building cluster in a corner of the town's temporary office and cardboard boxes of records are stacked against a wall.

"It has been an interesting journey," Stevens said. "There was a real fatigue," he acknowledged, noting that the town's unity was challenged when newspaper dispatchers were asked to build the town's office. But he expressed optimism about Waterbury's future, noting the \$200 million state is spending in town — not only on the office complex but also on roads and bridges. "That should give us a springboard for economic development, or at least economic sustainability."

Not a moment too soon, according to Shephard. Keeping Green Mountain helped Waterbury get through the hard times — its staffers helped an elderly project and supported downtown businesses while the complex has been under construction. But last month a laid-off roughly 200 Vermont employees, many of whom worked in Waterbury.

Although the number of returning state workers exceeds that, the town administrator didn't hesitate to say what everybody else in Waterbury seems to be thinking: "We are very anxious to have them back." ☐

Contact: nancy@newsmagver.com, 248-8288

WITH A TOTAL PRICE TAG OF \$130 MILLION, IT'S THE BIGGEST BUILDING PROJECT THE STATE OF VERMONT HAS EVER UNDERTAKEN.

But if they opt to quit an account of the town, it's not because of the office. "The new building is just gorgeous," O'Toole said. "There is so much natural light."


Security is tighter, too. Before the flood, dozens of unattended, unlocked doors provided too easy access to the complex. Days before Mike Stevens led visitors on a tour of the new facility, a state social worker was gassed down outside her office in Barre.

Painting is an opening in the wall in the entryway. Stevens explained, "You come to this window to talk to security before you get entrance." Once in the two-story atrium, "You still can't get into the work environment." Visitors have to call state workers from phones and, if approved, get escorted through locked doors to their offices.

The lobby area may end up in the second floor as entrance space over the main entrance, from which a window wall provides views of a tree-lined Wisconsin River and the green hillsides in Dixbury




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STEM Sells

Miss Vermont 2015 dazzles judges, and schoolchildren, with science BY KEN PIERCE



Alyssa Weston didn't earn her Miss Vermont 2015 crown by being just another pretty face. You might say she took a scientific approach to winning. In April, Weston

stayed in the Miss Vermont judges in the talent portion of the pageant not by singing a song, playing a musical instrument or performing a magic act, but by conducting a science experiment in live coverage.

Since her victory, Miss Vermont has been traveling around the state sharing her enthusiasm for science, technology, engineering and mathematics — collectively known as STEM — with the goal of talking to at least 10,000 Vermont schoolchildren.

But next week, Weston will take time off from teaching to wear the judges on a national stage. On September 13, she'll tie against 24 other finalists for the title of Miss America 2016. And again, she'll perform an experiment onstage in hopes of blinding the judges with science.

Weston's crowd-winning experiment involved combining potassium iodide, hydrogen peroxide and dish soap to produce a dramatic, fiery explosion called "elephant's toothpaste." Not highlighting STEM as her unique talent is as much theatrical gambit. The 24-year-old Burlington native lives and breathes the sciences. She earned her bachelor's degree in forensic science from Bowdoin University in Brunswick, Me., and a graduate degree in medical laboratory science from the University of Vermont. But her shyness considering that Weston and her older sister write the best members of their family to attend college.

Currently, Weston works at a medical laboratory situated at Northeastern Medical Center in St. Albans and as an autopsy technician for Vermont's chief medical examiner in Burlington. Next year, when her reign as Miss Vermont 2015 ends, she plans to apply to Med school with the goal of becoming a medical examiner herself.

Weston's use of science is a personal talent — the most important category for a Miss America contestant — comes at an opportune time. In June, British Nobel laureate Sir Hest resigned from

his position as honorary professor at University College London after his under research about women in science sparked an international storm of criticism.

Specifically, Hest told an audience at the World Conference of Science Journalists in South Korea about his difficulties working with "girls" in science labs. "Three things happen when they are in the lab," he said. "You fall in love with them, they fall in love with you and, when you criticize them, they cry."

Nora Weston, "I don't think I've ever cried in the lab. I'm not sure where that comes from."

Seven days caught up with Weston last week just before her departure for the Miss America 2016 competition in Atlantic City, N.J., where she just might leave the stage in tears of joy.

STEMmy life: Why did you choose STEM as your focus in the Miss Vermont competition?

ALYSSA WESTON: All contestants choose what's called a "personal platform," which we dedicate a year to, and mine is called "Success Through STEM." I traveled around the state going into preschool, elementary and middle schools to teach science to kids at young ages. I chose mine because, for so many years when I was going to school and choosing a STEM course, I'd always hear told, "You don't look like a scientist" or "Are you sure that's your career choice?" That's not really for women. Sometimes I'd be able to get discouraged by hearing that and reconsidering a different career path, which isn't for

SD: Growing up, were your teachers supportive of your plans to become a scientist?

AW: Most of my teachers were very supportive. If I wanted to put in the time and effort to pursue that, they told me it was wonderful. I could totally accomplish it was the same thing for my parents. They weren't going to tell me I couldn't do something that I wanted to do. When I was in, I started working in the medical field, in a supervisor's office. I also worked in the ER.

SD: Was there one particular math or science teacher who inspired you?

AW: Throughout my elementary, middle and high school education, we had several different science teachers who came through the school. There was one thing they all had in common. They wanted to do things that were hands-on. It wasn't necessarily one specific teacher per se, but it was how they were teaching as we did science in seventh and eighth grade, we built our own solar system. We had to put our own way in learning science. That's how I got interested in it.

I'D ALWAYS BEEN TOLD,
"YOU DON'T LOOK
LIKE A SCIENTIST" OR
"ARE YOU SURE
THAT'S YOUR
CAREER CHOICE?"

ELATNA WESTCOM



QD: What kind of science do you now teach at the school?

AW: I don't only talk about my career path and goals. I do my [science experiment] for the students because, obviously, it's a lot of fun for them. But it also depends on what the teacher is looking for. If they have a specific area of science that they're teaching at that time, I'm more than happy to incorporate it into my demonstration. I've done a horse version of elephant's toothpaste, which is more interactive because kids can touch it. I've also made toothpaste, which is a mixture of cornstarch and water that is in a liquid if you just hold it but is a solid if you apply pressure.

QD: Do you focus on trying to get girls and young women interested in STEM?

AW: I do try to get young girls interested in STEM, but the way our world works, if we only have women — or only men — in a particular field, our country is not going to progress. So I want both little girls and little boys to get excited about STEM and to get involved in it.

QD: Do you still encounter the stereotype that pregnant women are just pretty faces but not intelligent?
AW: Absolutely. But for a long time, pregnant have been considered as a totally different way. The Miss America competition is the largest college scholarship program for young women in the United States. That means we don't see cases or firms cover as things like that.

We win academic scholarships. That helps us pay off our loans or helps pay for school. If we're still in school, that is something not a lot of people know about.

QD: Any hints about what you'll do for the talent portion of the Miss America 2016 competition?

AW: I'll be doing the same experiment [as in the Miss Vermont competition], but just a little bit bigger. The talent portion is the most heavily weighted portion of the competition. Talent is something you dedicate time and energy to, and something you have a passion for. There are rules, of course, such as you can't have any fire or projectiles. But there's never been a science experiment done on a Miss America stage that I'm aware of. So that is a little different and out of the box.

QD: That's good because we need more out-of-the-box thinking.

AW: Yes. I'm excited to be the first doing STEM in the Miss America competition. I've certainly had a very positive reaction to it. Usually I was thinking it might not go over as well as I'd like it to, but it's actually done the complete opposite. People are so excited to see it and are wondering exactly what's going to happen. ☺

Contact: kara@westcom.net

INFO

The 2016 Miss America Competition is a live event on Sunday, September 13, 9 p.m. on ABC.

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ERIC GILLES AND ANDREW LYNN GREEN

Fragile Family

Theater review: *The Glass Menagerie*, Weston Playhouse

BY ALEX BROWN

Amost every great story begins with miserable conditions that a character must overcome. The powerful story in Tennessee Williams' *The Glass Menagerie*, which premiered in 1944 and is now playing at Weston Playhouse, turns on how long each of the four characters can delay making such a change.

Amends Wingfield's husband abandoned their family years ago and she and her two adult children now live in a tawdry tenement that opens onto a St. Louis alley. Amends dwells on the past, still recounting her days as a southern belle. Her hopes for her children are delusions, but her insistence on them is unyielding.

So Tom writes poetry and wishes to find adventure, but leaving home would mean neglecting a family acutely in need of protection, especially his disabled sister, Laura, the weakness into her collection of glass figurines began to delay forever the need to live a world-wide trip alongside her emotional and physical delicacy. Even Jim, Laura's gentleman caller, is wily, delaying a decision this peak may have come in high school, and his hope for the future rests on the fantasy that a positive attitude will be enough for success.

Director Kristen Coury shows sensitivity to Williams' objectives without freezing the play in amber. She opens up the story to reveal its tragedy but doesn't let

sentimentality swamp the performance. Staged with characters occasionally thrust far apart, the blocking emphasizes the distance in the family even within an apartment that stifles them.

The Glass Menagerie is an acting challenge, with four roles that call for deep and mingling of the character's interior life. Each role is outside and can easily be exaggerated on tour, but this production is forthright about reaching its personal success. The result is a refined act of performance. The reverence for understatement is laudable, but the production negotiates a little more collectively than consistently.

Any Van Nostrand takes a novel approach to Amends. She emphasizes her loneliness, coming to life when sweetly meeting off scenes of her parent and pleasant past, and then warms her despair about the present in quiet practicality. This role is typically played with fierce intensity making Amends a victim of a mother. Van Nostrand's rather choice is fascinating. Her Amends is tender, never grotesque, as she reaches back to the feelings of her youth. When she returns and finds with the gentleman caller, Van Nostrand inhabits the moment so fully that her gesture isn't only conspicuous.

If she fully flourishes Amends' soft, southern hopefulness, Van Nostrand does leave some other qualities in the shadow. Less visible is the character's unusual humor, a combination of the courage to face a problem and a personal bitterness that leads her to pick all the wrong solutions. In her rare on-stage interactions with Tom and Laura, she Amends is more an irritant than a pain capable of doing lasting damage. It's a trade off, but very much worth seeing, for Van Nostrand delivers a compelling performance.

As Tom, Eric Gilles emphasizes the conflict with Amends, quick to fire up and almost paranoid that he's not working his dad job to provide the family's meager living. Gilles portrays the anger but not the underlying resources that sustain him. He conveys his character's consciousness with brief asides, such as those with his mother and sister and he never outprints space for himself so successfully that it's hard to see how oppressed he is.

Andrew Lynn Green offers a mesmerizing portrayal of Laura. She shows how broken the character is by her

willingness to make her ugliness a hide ugly. Green uses a bit of a grimace for a smile, and when she hides in on herself to stare at the glass collection or wind up the Victrola, her withdrawn is clearly evident. Green's courageous portrait starts bad and plants much despair.

Jim Jacoby plays Jim with a lively balance of robust energy and sophisticated ease in a scene where his character does most of the listening. Jacoby lets the tale courtship build by reacting to Laura, so that each moment surprises.

Williams called *The Glass Menagerie* a "memory play" that should be staged without strict realism. Coury's production, supported by a fine design team, strikes a beautiful balance between depicting and evoking the world the characters inhabit. What is real is torture — the Victrola that Laura plays, the conflict over Amends' meetings, but other details, and the passage of time, are vaguely sketched.

David Coury's set evokes Tom's collection of an oppressive tenement apartment with precisely the irony and contradiction of memory. The ceiling is raised at an acute angle, highlighting the dimensional space, yet rising high, like Tom's dream of freedom. Coury lets light shine through it, showing a ragged edge of boards — hope mixed with destruction.

On both sides, a pile of brick, paper and tea-cup hidden possibly represents the alley inside the apartment. Amends' few scraps of goodness are on display, but the last tableau and aging, amends shows only how the Wingfield family has lost. Coury evokes the economic factors that shape the characters, especially through the harsh contrast between inside and outside.

Lighting designer Bryan Chang walks the same fine line in the text does between realistic events and poetic abstraction. The cast of light does occasionally pinpoint the characters, subtly suggest the isolation each lives. Showing Tom, Laura and Amends as intractable and fixed in space, Chang's lighting looks like it's more tragedy. Alley smoke and backlighting give Tom's nightmare wanderings both mystery and despair.

Williams marked sound cues in the text and considered a scene essential to the play. Christopher Colucci composed the music for this production, deftly underscoring mood without telling the audience what to feel.

The Glass Menagerie plays both sides: beautiful and fragile enough to collapse if the performances are weak. The strong acting and casting in directing at Weston's production leaves Williams' poignant, intimate social psychological story. Coury emphasizes moments of sadness and focus that resonate, especially in the play's closing tableau.

The Glass Menagerie is the first in Weston Playhouse's planned five-year American Masters Series of classic plays. The productions will include daytime school performances plus a show at Burlington Flynn Center for the Performing Arts, bringing each play to a statewide audience. After the West Coast run, the production will move to the Gulfshore Playhouse in Naples, Fla., where Coury is the producing artistic director. ☐

Contact: alex@alexandery.com

INFO

The Glass Menagerie by Tennessee Williams, directed by Kristen Coury (produced by Weston Playhouse) Through September 8. Tuesday through Saturday 7:30 p.m., Wednesday and Saturday matinee at 2 p.m. at Weston Playhouse. 522-45. westonplayhouse.com
Also Friday September 11, 8 p.m. at Flynn Center for the Performing Arts. 522-45. flynnarts.org



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Landed History

Roots grow deep at Barre's LePage Farm

STORY AND PHOTOS BY HANNAH PALMER COAN



Alex LePage lifts the willowy white fabric blanketing a row of meat potatoes. "These thrive in 90 to 100 degrees," he says. "You can get slow growth at 80, but any lower than that — nothing. We try to control every aspect of their environment." The roots and seedling stems grow insulated under black weed cloth, while the vines, sprouting with waxy, heart-shaped leaves, wander and bask beneath the heat conserving veil.

Next, he turns to the clem a few rows away. "This is one of the most beautiful sights in existence," the farmer says, managing a flower upon with cracked, sun-baked fingers. Yellow petals burst out from a dark inner eye — as odd, tropical bloom smuggled to the New World when African slaves tucked seed pods into their hair, LePage says. "These are not necessarily something I make money on," he admits, "but they do raise people's curiosity."

These hot-weather crops thrive in the rocky, glacial hill hills above Barre, along with more than 300 other fruits, legumes, herbs and tubers, which LePage admires with help from four on-farm apprentices. Many of those are now, even at this age of the ever-growing season and his hairbroom harvest.

Most Vermont farmers growing similar arrays wholesale their entire crop baskets to restaurants and co-ops, where chefs and shoppers value their culinary qualities. Aided by season-extending greenhouses and cold storage, these farms start pumping summer produce into the market as soon as the weather warms.

But that model doesn't work for LePage, who subsists working in large quantities and spending too much time under plastic domes. Over the years, he says, "The message from restaurants was that they wanted what they wanted — when they wanted it. If they couldn't



get it from us, they'd get it somewhere else."

Planted and harvested mostly in the brief period between frost, LePage's garden proliferates in an embarrassment of riches for a couple of months, starting in August. Fast-growing greens, radishes and herbs look like that abundance in spring and early summer, while long-keeping cabbages and root vegetables anchor fall and winter.

The farmer sells most of that at markets in Barre and Montpelier, where he brings in \$1,000 to \$3,000 per market. Though he could make more if he scaled up or planted earlier, his practice — scattered across 60 acres, much of that unplanted — allows him to keep his overhead to a controllable level and to personally handle every plant. "I don't want to be a 30-, 40-, 100-acre farm," he says. "I like the craftsmanship in small acreage and diverse crops."

And LePage likes direct sales. "I'd rather deal with the people who are consuming my food," he explains. "Whenever I get at market, I enjoy it. I have religious customers who have been buying from me for 10 years."

An ardent community activist and host of WUXX-FM's weekly radio show, "The Cures of the Golden Therapy" at Goddard College, LePage was a founding member of the Barre Farmers Market, Montpelier's Hunger Mountain Co-op and Green Mountain Produce, a distributor of sorts that linked Vermont farms with customers in Boston back in the 1980s. And these are just some of his local ag initiatives.

Talk with the farmer — who no longer certifies as organic but operates as such — about produce, and the conversation meanders to cooking, anthropology, land use, government, the economy and social

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SIDEdishes

BY STECK BRANDT, HANNAH PALMER EGAN & KYLE LEVITT



The concept of A Cuisine

Conveyance Cuisine

A CURSIVE OPENING IN BURLINGTON TOWN CENTER. On Monday, August 31, at 11 a.m., the front entrance of Burlington Town Center was starting to look like the mall in George Romero's 1978 *Dawn of the Dead*. Shoppers stopped to gawk or slowly ambled past, disoriented, their eyes fixed. But there were no zombies. The living were mesmerized by the spectacle of a cuisine's grand opening.

What grabbed the attention of the horde entering the mall was noise, clatterings and clamors slowly making their way around the restaurant's tables on an automated belt. *A Cuisine*, owned by **MAKAO** and **SHIRO KANE** of **ASAKA BOKUJI** (SUSHI), is not merely Vermont's first conveyor belt restaurant, but the first one with an emphasis on all things Taiwanese. "Everything is Taiwanese, even tea," joked Grace Kong, who came to Burlington four years ago and married Sandy last year.

Sandy and one other chef were busy turning out spicy tuna rolls and shallow glasses filled with rice, green onions and salmon. The principle

is simple: Diners grab plates that appeal to them: from the conveyor belt and eat. White or green plates cost \$3, red or yellow ones, \$5. Each table is outfitted with small dishes and a tiny drawer filled with stylish black chopsticks, also imported from Taiwan.

Grace Kong's husband inspired the concept, too. "When I came here, I didn't see any new kind of restaurants," she said of Burlington's lack of culinary modernity.

Along with her wife's ever-changing sushi creations, Grace is pleased to have Taiwanese-style diners turning on the conveyor belt. Basically a Taiwanese adaptation of Japanese *kushiyaki*, the 18 different sticks include basics such as yakitori, steak, sweet corn and bacon-wrapped scallops, but also odd offerings such as chicken heart and beef liver. The menu once a stick can be ordered from the kitchen by server, as well as grabbed from the belt. "With beer, it is so good," Grace exclaimed. (Beers are available by the can.)

Appetizers also span Asia. Malaya's roti comes in crisp bread with red-cherry dipping sauce. Tokyo's Japanese

fried octopus (*tako*) was a breakfast hit during *A Cuisine*'s soft opening, which started Saturday. Grace said:

Other dishes are either too big or too labor intensive to ride the conveyor belt. *A Cuisine*'s entrees, which cost between \$16.95 and \$22.95, include lamb chops with potatoes and cornstarch (a rice-stuffed envelope) filled with kimchi fried rice.

Located at the mall's upstairs Church Street entrance, *A Cuisine* opens daily at 11 a.m. The small plates keep on turning, with new choices throughout the day until 10 p.m. on weekdays and 11 p.m. on weekends.

—A.L.

OK Corral

BURLINGTON BREWERY HOPES TO RE-BRAND

After six months of build-out at its new Richmond location, **OK CORRAL** **BREWERY** will reopen on Friday, September 4, says owner **DAVID HAMILTON**.

The new taproom will offer flights and pours of its classic German, Belgian and English styles, including *Kolsch*, *Pilsener*, *Pale Ale* and *Lefty Scottish* ale, along with a new double chocolate maple porter and *Glimmerfest*.

So fit pretzels and other finger-friendly brew will come from nearby **SWAN** **MEATS** and other local eateries. "I really don't have the capacity to be in food service and run a brewery right now," Hamilton says. "So we're going to look to our local food community for that."

An avid homebrewer since the early 1990s, Hamilton opened *Stone Corral* on a four-barrel system on the *Hartings* horse farm he shares with his wife in August 2013. In the shade of *Gravelly* *Thompson* he brewed, bottled and welcomed guests for a year and a half — while working full time — before deciding to scale up.

The new, 4,000-square-foot brewery has plenty of space for his shop, new 15-barrel brew system, but Hamilton says he's kept the brewery's homestead spirit alive in the new location.

The taproom features lots of locally milled wood and picnic-style benches and tables made by area artisans. A 40-foot mural by *Hartings* portrait artist *Christine* *Bull* depicting the horses, barn and beer

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Landed History BY JEFF

class. Around the farm, his politics bleed into produce.

For example, a new cabbage storage house, tucked into the woods at the edge of a field, is constructed with scrap roofing tin and other miscellany collected over the years. "You end up with a lot less trash out there in the world," LaPage says of his tendency to hoard potential building materials. "You may have more [clutter] on your little spot, but you never know when it'll come in handy," he adds.

During conversations on the farm and via phone, LaPage swings from class — at growing beautiful food in his ancestral home and living a self-determined life of learning and stewardship — to deficit at the lack of return his food is doing so.

But right now, he's talking suppliers. "The last year just gave them a chance at existence," he says, holding a long green asparagus. "Those — they're hard to grow. In a year like this, I get one or two per plant. And they don't sell that well."

Then why grow them?

"I guess I enjoy having a diversity of things," he says. "Just having them is important."

LaPage points to another of the seven varieties of asparagus he planted this year. "The flavor is the best! It's hard to separate, but these have the texture — almost like padding," the farmer raves. "I enjoy having things that are super richly flavorful."

When LaPage left farm for Columbia University in 1970, he didn't really plan to return. He left as a love with, and then married, a New York City girl. Then, in 1978, the young scholar brought his bride back to the family farm, fueled by an obsession with food, cooking and quality ingredients.

A philosophy major in college, LaPage began to realize that flavor — its history, botany and anthropology, its relationship to soils and chemistry and time and season, to policy and government and social class — was something he could spend his life investigating and, perhaps more importantly, creating.

Though his families had farmed the same plot for 150 years, LaPage returned to an empty farmhouse and fields overgrown with 10-foot asparagus.





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Landed History



Asa LePage among the sweet potatoes

that would preserve the farm's legacy, but it's a sensitive situation. "My family lives all around here," he says. "I have two brothers and a sister, and they wouldn't want [the farm] to leave the family."

But none of his children or relatives were inclined to take over, which lands LePage in the same predicament his grandfather faced all those decades ago. It's a common enough story: "There are a lot of family farmers whose kids are less than enthusiastic about the old guy's obsession with dairy or vegetables or whatever it is," LePage says. "Kids grow up on a farm and are how hard people hate to work. It makes working at Cumberland Farms look like a piece of cake."

If all else fails, betting lots on this corner of farm go for \$50,000 apiece. "I'd wanted to sit on my butt for the rest of my life, all I'd have to do would be to sell some land," LePage says. But his logic suggests he'd rather die with a hoe in hand than care to development.

Back on the farm, he picks up two apples fallen from a tree planted a century ago.

"Good year for apples," says his wife, snipping the branches weighed with fruit.

"It's extraordinary," LePage says, eyes shining beneath the crooked lines of his brow. "I'm getting my cider press out of mothballs." ☐

food+drink



Asa LePage

Contact: hannah@verendust.com

INFO

LePage's fresh produce can be found at the Burr's Farmers' Market on Wednesdays and Saturdays, and at Capital City Farmers' Market in Montpelier on Saturdays. burrsmarket.com
capitalcityfarmersmarket.com

"The Curse of the Golden Broom" was on Sundays, 8 a.m., on WGBH (Hill 3/5/17) wgbh.org



More food after the classifieds section. page.47

SIDE *dishes*

CONTINUED FROM PAGE 40



Solution to Michels' German food

about at the old farmstead brewery anchors the idea.

The new space also features a canteen area, which will allow Stone Corned to release its flagship beers in 22-ounce "crowler" cans. With standard 12- and 16-ounce cans in short supply, the larger format provided a creative, low-cost packaging solution.

This month Stone Corned can sell its beers at a lower price than in the past, *Horsthus* says. He will continue to bottle specialty beers, such as barrel-aged and wild-fermented beers, sours and other experiments in bottle and cellar.

In keeping with making the brewery a community gathering place, *Horsthus* plans to debut a live music series later this fall. "Richardson loved his live music scene when On the Rise [brewery] sold, so we're really looking forward to being able to fill that role a little bit," he says.

—HPE

Bringing It Home

GERMAN FOOD COMES TO SOUTH BURLINGTON. Last Saturday, August 24, was the official opening day of *was was a was was*, an authentic German take-out restaurant next to Higher Ground in South Burlington. General manager and University of Vermont graduate *Ann van Eyck* has been working on the project since February with owner *Wesley Sano*, her father.

When *Seven Days* spoke with van Eyck in June, she was still finalizing the menu. Now she confirms that, along with meaty German staples such as schnitzel and bratwurst, Michels will also offer vegan options, such as a vegetable risotto with hand-fried oatmeal-vegetable discs in a house tomato sauce. Van Eyck mentions the cheese-filled dumplings as a personal favorite appropriate for gluten-free diets. For dessert, homemade pudding will incorporate chocolate from *Sno Snappers* from Germany.

For fresh ingredients, van Eyck is looking local. She'll source vegetables from *Blackstone* growers in North Springfield and fresh herbs from *Urban Harvest* in South Burlington. After an extensive search for a sausage maker in the area, van Eyck says Michels will make links in-house until she finds that "typical German taste."

Knowing the culture of a college town, van Eyck expects to serve a lot of students and staff in the go. She says members of the local German community have expressed enthusiasm and will be welcome patrons, too. "They're just really excited to see German food again."

Michels will be open Tuesday through Saturday, 11 a.m. to 5 p.m. and 6 to 10 p.m., on Sundays, it will serve only for the earlier shift.

—SB

CONNECT

Follow us on Twitter for the latest news about *Ann van Eyck*, *Wesley Sano* and *Horsthus*. Follow *Ann van Eyck* at [annvaneyck](https://twitter.com/annvaneyck).

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Table for None

Why are top Vermont restaurants closing?

BY ALICE LEVITT

On May 6, Vermont diners got a surprise announcement, and the news wasn't good. After six years in business, a move to downtown Burlington and a semifinal nod from the James Beard Foundation, Blackbird Tavern had served its final meal.

In July, Massena's owners, Kevin and Kathi Cleary, revealed that they would close their 12-year-old Burlington Italian destination at the end of August. But perhaps most shocking was the announcement that came 20 days later: The chef-owners of Kitchen Table Bistro, a Beard-nominated jewel in Vermont's lacrosse country, had put it up for sale.

Yes, all restaurants have a life span, but this run was proving hard. Foodies had reason to wonder whether the cluster of closings was coincidental or marked a disturbing trend. To learn more, we spoke with the restaurateurs and consultants in their business. We learned that, while changes in the industry do pose threats to fine dining, such closures often have another, more personal, motive. Chefs are aging out of the bellies of working a kitchen line.

Industry-wide, a white-tablecloth dining appears to be on the wane. Robin Schenapp, owner of consulting company Right Start Enterprises, closed Waterbury's the Mast Club in 2005 after nearly seven years in business. Though she lives in Vermont, she travels across North America for business and says she's noticed restaurants trending toward more casual dining.

That's particularly true in Vermont, where even the "up-end" restaurants are not particularly elaborate. And, while rural and urban diners had historically significant, long-running, favorite restaurants, loyalty can often be limited to special occasions," Schenapp told *Seven Days* via email from Dallas last week. A shrinking clientele means that even with higher pricing, fine-dining restaurants can find it hard to make money.

Nicole Barlow of People Making Good PR represents Sue Fatta, owner of the Blackbird brand. Fatta and her staff have been refused to comment for this story, but Barlow agrees with Schenapp that related restaurants seem to be replacing more formal dining. "As Americans,



we're much more casual culture than we used to be," she says.

Perhaps that's why when Barlow scaled back, she retained the less formal Blackbird Barbecue in her husband's center, with a pair of Blackbird Coffee Shops also holding steady. Similarly, the Clearys will now spend their days at their more casual establishment, the 2-year-old Via 4 Shop. Liam Affinis, one half of the couple that opened the Kitchen Table, already left her husband Steve's line in favor of their Richmond out, Parlade Kitchen, late last year.

Eric Wurstend of Men of the Wood in Burlington and Waterbury is one of the

success stories of Vermont fine dining. He opened his own lower-key restaurant, Dec Ponds on Stowe, a little more than two weeks ago.

Unless chefs are "pepping out garbage food," Wurstend says, it's always a struggle to hit the profit-margin sweet spot. Outside Burlington, he notes, even a tiny downturn in business can cause the budget of a stable restaurant, such as his Waterbury location, to spin out of control. "I can tell you openly that the bank account is at zero several days a week — and we're busy," he reveals. "Maintaining margins is close to impossible up here."

Even when a restaurant is making a profit, hardly anyone is getting rich. Steve Baggett founded A Single Pebble in Barre in 1993. He now works as a consultant, having transferred ownership of the popular Beige Public in Burlington to Claudio Davoli in 2008. When he ran A Single Pebble, Baggett says, he considered a 5 percent profit ambitious, besides salaries, regular costs included laundry, insurance, garbage and other utilities. And that was before tighter restrictions on drinking and driving moved down liquor sales. "There are so many ways about it," Baggett says. "You really make all your money in alcohol."

Given Vermont's passion for good food, warnings such as these haven't dissuaded new restaurateurs from trying their luck. That strong entrepreneurial spirit introduces another factor competition: Even in Burlington, Baggett found it difficult to pay his rent while keeping his prices low enough to attract diners, he says.

Kevin Cleary suggests that, given its population of little more than 50,000, Vermont's largest city simply has too many restaurant seats available each night. "Most people think the more restaurants the better, and the cream will rise to the top, but that's not always the case," he says. "There's a lot of competition out there."

The seasonality of Vermont tourism also hits restaurants hard. In the summer, all those open tables might be filled, but come winter, fewer diners are willing to leave a blizzard for a dinner out. As more and more restaurants open, Cleary expects to see fewer winter chills. "There's been that increase in lots and lots of restaurants, and now there's going to be a little bit of shake-out, and things will level off," he predicts. "In three or four years, we'll see what happens."

If a dearth of diners is a problem, so is a staffing shortage. Baggett worries that an increasingly tech-focused youth population just isn't interested in spending its workdays away from a screen. "I think the technological age has kind of softened our hardworking population," he says.

The difficulties of finding reliable line cooks and dishwashers have been

well documented in this and other publications around the country. Having one's way up through a brigade system doesn't appeal to many recent culinary school graduates.

Cleary believes that staffing issues will only get worse until restaurants find a way to pay servers, bussers and cooks a livable wage. But, given already low profit margins, that task can be nigh on impossible. It's little wonder that Cleary is retreating to Vin, where he and Kufu will have just a few employees. They'll watch from the sidelines as the restaurant industry undergoes a transformation that could eliminate the redundancy of tipping, Cleary speculates. In five to 10 years, he expects the structure of the business to be unrecognizable.

Yet, restaurants as all these industry trends are, they weren't what doomed L'Amante, the Clearys simply wanted their lives back. Cleary says that since 1999, when he and his wife opened the first L'Amante in Massachusetts, they've canceled more vacations than they've taken. And that time off was sorely needed. "I don't want to say it wore us down, but when you own a restaurant, you're always tired," Cleary says. Along with the fatigue came the chaos of routine — doing the same things, night in and night out, for 35 years.

Other chefs cite similar motives for throwing in the towel. When Robert Lett A Single Pebble at age 62, he had a dislocated knee and a shoulder injury from years of toasting a wok. "Once you get past 48, 50 years old, the passion dies away. It's a process of aging that really sucks, but that's how it is," he says. For his part, Westcott has a hand injury that generally keeps him from cooking these days, he says he's happy to continue giving opportunities to his talented team.

Steve Atkins says his decision to leave the Kitchen Table doesn't reflect a lack of passion for the restaurant, but a greater one for seeing his and Lane's son grow up. Gabe Atkins started high school last week. "That was it, home for me that I have a very finite amount of time with him at home," Steve Atkins says.

We spoke to Atkins last week after what may have been the restaurant's final annual tomato dinner, one of the chef's favorite nights of the year. Schampy, who flew back from Texas for the event, says she is "personally distraught at the end of this delicious era."

Cleary is busy creating tapas and pressed sandwiches for Vin, having handed his L'Amante staff over to chef Steve Mihe, who will open Bistro du Marquis in the spot. By contrast, Atkins says he hasn't given much thought to his next step. "I'm not a window shopper. I don't do well theorizing about what might be," he says.

Westcott says he toyed with the idea of buying the Kitchen Table, but he already has his hands full with three restaurants. That won't stop him from opening others in the more distant future, he says, noting that a group of restaurants is more financially viable than one.

Meanwhile, Adams still waiting for a buyer. He doesn't assume that the restaurant's venerable building — former home of Vermont's first governor, Thomas Chittenden — will carry on as the Kitchen Table. Instead, he imagines a "vibrant, reason-driven chef" like himself coming in and molding the restaurant according to his or her own vision. And, though he doesn't know what the future holds, Adams does have one wish for the spot: "For my own selfish reasons, I want it to be super, so I can come and eat," he says. ☐

Contact: celina@sevensystem.com

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calendar

SEPTEMBER 8-9, 2015

WED.2 agriculture

AN INTRODUCTION TO ORGANIC PROBLETS

BARBERSHIRE Latest theories and practical applications to work in agriculture. **Problets Inc.** presents a hands-on introduction to organic growing. **Donna James**, Donnan Community School Horticulture Director, Donnan Community School Horticulture Centre, 535 Montrose St. 5:30-7 p.m. Free. **Registration:** 525-8555 ext. 252

ART

ONLINE EXHIBITION: Windsor County artists are on display at the 20th annual space art showcase, presented through a partnership with the Vermont State College of Art and Design. **Windsor County Art Museum**, 100 Main St., 10 a.m.-5 p.m. Free. **Info:** 255-4971

community

MENTOR GROUP: A support or enrichment group for individuals and businesses in local communities. **Windsor County Development Center**, 1100 Main St., 10 a.m.-12 p.m. Free. **Info:** 255-4971

PEER SUPPORT CIRCLE: Participants connect to one another in a confidential space without giving advice or solving problems. **The Wellness Center**, 400 Main St., 10 a.m.-12 p.m. Free. **Info:** 255-4971

crafts

KNITTING & NEEDLECRAFTS: Crafters convene for creative fun. **Knitting and Crochet**, 100 Main St., 10 a.m.-12 p.m. Free. **Info:** 255-4971

dance

ACQUAINTANCE PARTY: Dancers ages 18 and up get down to the dance. **Acquaintance Party**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

DANCE-UP MEET DANCE: Beginners are welcome at a dance introduction and meet-and-greet. **Dance-Up Meet Dance**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

SCOTTISH DANCE DEMONSTRATION: Scottish dancers will be the stars of the evening. **Scottish Dance Demonstration**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

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TECHNICAL WITH LIPS: Public domain and open source software. **Technical with Lips**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

TURKEY BUNTING: Community-wide event. **Turkey Bunting**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

WINDSOR WINEWOMEN: Windsor women explore the wine industry. **Windsor Wine Women**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

fair & fest finale

GRAND FARM MARKET FAIR: Fair for the fairer. **Grand Farm Market Fair**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

GRAND FARM MARKET FAIR: Fair for the fairer. **Grand Farm Market Fair**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

GRAND FARM MARKET FAIR: Fair for the fairer. **Grand Farm Market Fair**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

film

CLASSIC FILM NIGHT: A night looking at you. **Classic Film Night**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

food & drink

BARBECUE NIGHT: A night looking at you. **Barbecue Night**, 100 Main St., 7 p.m.-11 p.m. Free. **Info:** 255-4971

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Cultural Preservation

"What happens to a song when it moves? What happens to a language when it continues to live?" These are the questions that drive the **Gay Mendlow Ensemble**. Having lived in Israel, the United States and South Africa, the ensemble has collected songs and stories from around the world and infused his music with history and tradition. Mendlow and his band put a particular emphasis on Latino culture, breathing life into the rich heritages of Mexican and Mediterranean communities through their high-intensity shows. The group transports listeners to another time and place with its *Tales From the Forgotten Kingdoms* tour.

GUY MENDLOW ENSEMBLE

Sunday September 13, 7 p.m., at Thruway House Concerts in Saratoga. \$20. Limited space. Info: www.thruwayhouseconcerts.com



Express Yourself

According to Martin Prechtel, to grieve is to love. The writer and teacher covers this concept in his book *The Small of Skin on Skin: Grief and Power*. Drawing on his training in the Tzotzil Mayan shamanic tradition, Prechtel points that expressing sorrow out loud is the best way to become whole again. A lost loved one. A child to death through, he believes that holding back words of emotion can cause personal and societal afflictions, manifesting in forms ranging from illness, depression and addiction to war and widespread suffering. As a folk and readings, Prechtel encourages us to open the floodgates to facilitate healing.

MARTIN PRECHTEL

Wednesday September 16, 7:30 p.m., at Modesty Town Hall Theater. \$20. Info: 302-9232 www.bethlehem.org

List your upcoming event here for free!



SUBMISSION DEADLINES

ALL SUBMITTALS MUST BE RECEIVED BY SEPTEMBER 11, 2015. FOR CONSIDERATION IN THE FOLLOWING WEEKENDS' EDITION, PLEASE SUBMIT YOURS BY SEPTEMBER 11, 2015. FOR CONSIDERATION IN THE FOLLOWING WEEKENDS' EDITION, PLEASE SUBMIT YOURS BY SEPTEMBER 11, 2015. FOR CONSIDERATION IN THE FOLLOWING WEEKENDS' EDITION, PLEASE SUBMIT YOURS BY SEPTEMBER 11, 2015.



CALENDAR EVENTS IN SEVEN DAYS

UPDATES AND UPDATES ARE WELCOME. **UPDATES:** SEVEN DAYS' EVENTS AND UPDATES ARE WELCOME. **UPDATES:** SEVEN DAYS' EVENTS AND UPDATES ARE WELCOME. **UPDATES:** SEVEN DAYS' EVENTS AND UPDATES ARE WELCOME.



Feel the Burn

Called the "Vermont's Toughest Gravel Road Race," the Dirty 40 Race does not disappoint. No, it's not a 40-mile course, as the name would suggest, but a grueling 70-mile trek through the Northeast Kingdom. Literally taking riders off the beaten path, most of the route is on winding gravel back roads, where pristine rural scenery eases the pain of 12 percent grades and 5,600 feet of elevation gain. While the event is free and winners are recognized, athletes are free to pedal at their own pace—a special award is even set aside for the final finisher.

DIRTY 40 RACE

Saturday, September 5, 9 a.m., at North Country Junior High School in Derby
205-540-1110; info: dirty40race@gmail.com
dirty40race.com



In 1971, Robert Hunter and a group of friends set sail to protest atomic bomb testing on a small island off Alaska. Out of Hunter's and other activists' efforts sprouted the groundbreaking environmental advocacy outfit Earthjustice. The group's origin is chronicled in the 2015 documentary *How to Change the World*. It employs archival footage that has gone unseen for 40 years to tell a story that, with the looming threat of global warming, is more relevant than ever. A one-night-only screening features a Q&A session from the London premier with Hunter's daughter, Emily, and other special guests.

HOW TO CHANGE THE WORLD

Wednesday, September 5, 7:30 p.m., at Palace 40 (open to 18+ with ID)
212-549-8800; 800-363-3636; palace40.com

Do you have Chronic Hives?



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You may qualify for a clinical research trial for individuals with chronic hives. Timber Lane Allergy & Asthma Research, LLC is looking for individuals who:

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Jennifer Monson

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Choreographer and Performer*
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Professor of Dance, University of Illinois Urbana Champaign



Folk Dances for Necessary Tributaries (with puddles)

Saturday, September 19, and Sunday, September 20, 2015
7:00 p.m. • Music Building Recital Hall

For more information, call the President's Office (802) 895-2100 • www.uvm.edu/president/marsh

calendar

SEP 4 SEP 12

outdoors

FAALL HUNTING FOR BUCKS Deer enthusiasts outside their backyards can enjoy some really decent hunting action this week. **Where:** Deer Hunting Center, Monday, 7:30-9 a.m. **Info:** 225-5206

INDEPENDENT TREE, CLIMB & BOWTIE Includes both with tickets for one or a bundled lot of tickets. **Where:** 3000 North Main St., 100 ft. of the history and climbing, Little Rags State Park, Wednesday 11 a.m. \$2.45 for bowties and under 10 years old. **Info:** 225-5206

TRAILBLAZER: YOU'LL GET THERE FROM HERE **Info:** 225-5206

arts

GREEN HORIZON VIBES Four days of challenging today's pop culture and opportunities to see the future. **Where:** 3000 North Main St., 100 ft. of the history and climbing, Little Rags State Park, Wednesday 11 a.m. \$2.45 for bowties and under 10 years old. **Info:** 225-5206

fitness

WORTH THE SWEAT **Info:** 225-5206

THE GARDEN **Info:** 225-5206

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MOUNTAIN FARMERS MARKET See WE02.2

MOUNT TOWNSHIPS MARKET: Purveyors of garden-to-table prepared food and crafts set up shop for their morning. Pickling, too. Mount Town, Wednesday, 9:30 a.m. to 10:30 p.m. Free. Info: 451-7870

NORTHFARM FARMERS MARKET See WE02.2

NORTHFARM FARMERS MARKET: Locavores flock again to outdoor garden-to-table canned goods and handmade goods. Taylor Park, 33, Illinois, June 3, 9 a.m. to 12 p.m. Info: 557-3137

ROCKFORD FARMERS MARKET: Farmers and artisans offer market made-to-order and handmade goods. Taylor Park, Wednesday, 10 a.m. to 12 p.m. Info: 389-0441

WATKINS COUNTY FARMERS MARKET See WE02.2

5 a.m. to 2 p.m.

WILKINSBURG FARMERS MARKET: A seasonal food and farmers' market. Wilkes-Barre, 1000 North 1st St., 9 a.m. to 12 p.m. Info: 452-4079

WINDHAM FARMERS MARKET: Shoppers get their share of New York produce, meats and breads. Ridge Farm, 2000 Main St., Wednesday, 7 a.m. to 2 p.m. Info: 486-0000

WINDY HILL FARMERS MARKET: A bustling food and farmers' market. Windy Hill, 1000 Main St., 9 a.m. to 12 p.m. Info: 486-0000

Health & fitness

OUTDOOR BACK PAIN BOOT CAMP: See WE02.2, 5 p.m.

6 p.m. Info: WE02.2, 5 to 12 a.m.

Arts & culture

NORTHFIELD LABOR DAY WEEKEND EVENT: A 5th year event held at a seasonal family-friendly outdoor festival including mechanical rides, a parade, antique, Northfield, 1000 Main St., 10 a.m. to 5 p.m. Free. Info: 353-2007

RAVENS-ORANGE-BLACKWOOD PRODUCE & LAURENCE: Sunday, 10 a.m. to 2 p.m. Info: 451-7870

ROCKFORD FARMERS MARKET: Farmers and artisans offer market made-to-order and handmade goods. Taylor Park, 33, Illinois, June 3, 9 a.m. to 12 p.m. Info: 557-3137

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calendar

SATURDAY

CONCRETE THEATRE FESTIVAL: 1 HOUR HANLEY
See 40023 8 p.m.
THE GLOBE MEMORIAL: See 40023
LARRY UP FOR SATURDAY NIGHT: THE HONEY
TOWN MUSICAL See 40112 8 p.m.
THE RAGGERS: See 40023

SUNDAY

PARADE OF GLEAY ROCK SAIL: Kingsbridge
See 40023 for long-term sailing event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040



SUN.6

art

EDWARD L. WILSON: The industrial arts capital of
the state of photography. Vermont Artists Guilds
Cedar Brook, Rutland, Vermont, Saturday,
October 10, 10 a.m. to 3 p.m. Free. See 40040

ORAL HISTORY: See 40040

comedy

THE EARLY EVENING SHOW: The Vermont
State Theatre, Saturday, October 10, 7 p.m. Free.
See 40040 for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

community

COMMUNITY HANGOUTS WITH THE CENTER
for the Performing Arts. Free for all people but for
the 100+ event will be held at the Center for the
Performing Arts. See 40040 for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

dance

BALENA FOLK DANCE: The Vermont State Theatre
will be holding a series of dance events. The first event
will be held at the Vermont State Theatre. See 40040
for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

etc.

ARTIST RESIDENCY: The Vermont State Theatre
will be holding a series of dance events. The first event
will be held at the Vermont State Theatre. See 40040
for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

GRANDVIEW MOUNTAIN: The Vermont State Theatre
will be holding a series of dance events. The first event
will be held at the Vermont State Theatre. See 40040
for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

fair & festivals

CHAMPION VALLEY FAIR: See 40023
PUTTAGEE FEST: See 40023
NEW WORLD FESTIVAL: The Vermont State Theatre
will be holding a series of dance events. The first event
will be held at the Vermont State Theatre. See 40040
for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

music

THE VERMONT STATE THEATRE: The Vermont State Theatre
will be holding a series of dance events. The first event
will be held at the Vermont State Theatre. See 40040
for long-term photography event for adults and children. Riley Public Library Middlebury 9 a.m. to 3 p.m. Free. See 40040

performing arts

THE VERMONT STATE THEATRE: The Vermont State Theatre
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etc.

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food & drink

CHOCOLATE TASTING: See 40023
COFFEE: See 40023
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health & fitness

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holidays

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kids

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lyrics

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multicultural

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movies

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Bojotar Hero

Bow Thayer on his hybrid axe

BY DARYL LEVY MILLER



At the Tweed River Music Festival in Watchfield earlier this month, Bow Thayer owned the main stage on Saturday night. And why not? He's the founder of the fest. Thayer fronted a top-notch band that strided so way through "Funeral Crawler," a track from his understated new record *Sandstone*. And he was playing the tune on the bojotar, a hybrid stringed instrument he created for Eastwood Guitars.

That sums up life for Thayer, who's a bit of a hybrid himself: musician, promoter, inventor. Really, does the guy ever sleep?

In a recent post-festival phone interview, the affable Vermont musician admits with a chuckle, "Well, I do have a hard time sleeping."

A life of late-night gigs might have something to do with that. Thayer formed his first band in Hingham, Mass., when he was in junior high. He went on

to play with a number of Boston bands, notably the punk-rock reggae 7 League Boots and the swamp blues band Elbow.

After moving to Gaylords, Vt., in 1996, Thayer settled in for a three-year stint playing with the Banders. That Boston-based bluegrass band features Sean Staples, who might be familiar to Vermonters as a former member of Boston Americans.

Thayer's home became a retreat for a number of Boston musicians, who made their way north for weekend picking parties, including his annual Fourth of July bash. Before long, Thayer had a full-blown festival on his hands.

The Tweed River Music Festival got its start in 2008. It took a year off in 2014, when Act 250 concerns that would have outlawed camping forced it from its original home in Woodbridge. (Thayer stresses that this had nothing to do with the lawmakers, whom he describes as incredibly supportive.)

"I wasn't sure we'd continue what that," Thayer says. "I'd shut it down for sure if I heard one person say, 'It was better last year.'" After searching for a new venue, he settled on Watchfield's Kerkon Field, and the fest resumed this year. Unfortunately, career issues in Watchfield rendered the Tweed's future there uncertain.

"We broke the rules," Thayer says, acknowledging that issue was played too late and too loud. But, after delivering a personal apology to the Watchfield Selectboard on August 25, he's hopeful. "My feeling is that the town appreciated the gesture, and they're receptive to having the festival back," he says. "I guess time will tell."

It takes a lot of effort to create a good festival, and the otherwise stellar reputation of the Tweed is a testament to Thayer's constant effort to create the better thing. A better festival. A better record. And, always, a better sound.

Which brings us to the bojotar, the hybrid instrument Thayer conceived in 2004. Up close, it looks like the spirit of a three-way among an electric six-string guitar, a banjo and a dobro. And that's pretty much what it is.

"I've always been a banjo player," Thayer says. "And I've always been frustrated by my inability to work the banjo into an electric band. A banjo is always the 'loudest instrument in the world'—until you try to mix it. It doesn't have the sustain it needs to be heard with drums, guitar and bass."

To improve on that, Thayer started experimenting. He swapped out strings on his Telecaster. He put a banjo neck on another electric guitar. As he tinkered, he got some key support from a friend, Vermont guitar singer Joey Leone, who had put out three signature models with Eastwood Guitars.

soundbites

BY DAN BELLES



Currently Nameless

Name That Tune

Naming your band is a pain in the ass. For one thing, getting into or five or eight people to agree on anything, let alone the moniker that will represent them for all of eternity, is impossible. For another thing, coming up with a good name is just plain hard. You want something catchy and clever, but maybe not too much of either. That's a delicate balance. For yet another thing, there are, at any given time, three billion bands on planet Earth. So coming up with an original name that's not as tedious as challenging. Because the odds are good that someone, somewhere, is using the name you thought was unique.

A quick aside to illustrate that last point: As some of you know, many years ago I was in a duo band that, after months of deliberation and dozens of ideas, settled on the name "NAMELESS." (I think we thought the ridiculously overused pun was a twist at old bands in the 1990s that included the word "acid" in their names. Also, is that name effective in 2015? I think it might be. But I digress.)

Anyway, we were pretty sure no one else would be dumb enough to call their band the Skeneaphrodites. But guess what? A couple of years into our run we discovered that, yes, indeed, a band in Connecticut was using the same name. So we used the shut-out of fun. (Kidding)

The point is, I have real respect and fondness for great band names. And in the month of Burlington music, I'd say 1990s groove-rockers CURRENTLY NAMELESS are in the upper percentile of great band names. Not only that, they were a pretty damn good band to boot, as local and music might discover this week. The band is reuniting for its first show in seven years — just a hair shy of its 20th anniversary — this Saturday, September 5, at the Higher Ground Showroom Lounge in South Burlington.

I'm sure I saw them at some point during their 1990 to 2002 run, but I confirm my memory of Currently Nameless is a bit hazy. (If you think my taste for jam music is narrow now, you should've seen me when I was a ska punk listening 20 years old. Not quite my scene.) However, I do recall CN making the rounds, touring the green-on-steric sound and playing stages with the likes of the once-rockers, now HIGHWAY 404 project GUY TERNADO, GUY KAMANA KAMANA and GALACTIC, to name a few. And they generated some critical praise, too, both locally and nationally.

Said *Roller* magazine, "These guys are funky, spunky, versatile and yet refined." Quoth the very paper, "Vocalist MAX

CALLER's bleary rasp can belt like the best of 'em. The band's white-guy funk is fueled by adventure and considerable creative license." (BTW, if I described something as "white-guy funk" in 2015, the letters to the editor would roll in for months. It was a different time, I suppose.)

A peeking of Daley savvy local fans may know him as "our folk" songwriter MAX MILLER. He's a regular on the Radio Beer stage and puts on a delightfully quirky show that I highly recommend. Rounding out the band are lead guitarist JAMES MILLER, rhythm guitarist DAVE CAMPION, bassist JOHN MARSHALL, and drummer SAMUEL MARSHALL. And they're all singing.

Opening the show is another band whose name I dig: CURRENT. These central Vermont pragmatist apertists are quickly getting a rep for incendiary live shows, so show up early.

Back to the Future

I always regret that *Seven Days* doesn't cover Burlington all that often. The arts and music scenes there rival that of Burlington — and crush the Queen City in terms of sheer weariness. You could make a strong case that Phoro has helped produce more nationally known bands. Also, the city with magical crystals in its bedrock (supposedly) is not in our circadian area and is just for one night away to make good there from Burlington a challenge. Still, some cool stuff is happening, two and a half hours south of FIVE LIPS. For example, Phoro Fest runs this Thursday through Sunday, September 3 through 6.

The free day music and arts festival is created by Burlington's the FUTURE collective, a group dedicated to providing "an accessible, inclusive, anti-appearance, community-minded spaces and events that foster creative, political and personal expression." Or, in other words, good times.

The fest includes a variety of sexy stuff and activities, but it's the music that most intrigues me. Featuring more than 50 bands and performance artists, the lineup offers a cross section of some of the most interesting and boundary-

SOUNDBITES BY DAN

live culture
VERMONT ARTS NEWS + VIEWS

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Good & Twenty

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SEVEN DAYS 20



Bojotar Hero BY PAM

"Before I knew it," Thayer says, "I was on the phone with Michael Robinson, the Eastwood president."

Eastwood agreed to meet ahead with the bojotar, and they shipped Thayer a big box of Eastman parts to play with. Some Shakers ingeniously created, including, as Thayer recalls, back axes, tuning pegs, hand-screwed necks and the like.

The result was a prototype that has been since modified into Eastwood's Airline bojotar. The instrument features an electric guitar's pickups and body, augmented with the resonator from a dobro. A six-string standard low E string is strung out with a large fifth peg drone string.

The bojotar rolled out in a limited run of about 50. It's now Thayer's job to see if it will catch on. As part of this effort, he has put the instrument into the hands of some of the best players on Earth, from guitarist Richard Thompson and Warren Haynes to banjo god Bela Fleck. The response, Thayer says, has been overwhelmingly positive. The players liked the boys, and he got some solid marketing advice from Fleck.

"Bela told me the best way to sell people on the thing is to become a master of it myself," Thayer says, "to find out what it can really do and blow people away."

So what, exactly, can the bojotar do? If you want to get a good idea, *Soundsaver*, which was produced in the solar-powered, post-and-beam studio Thayer built himself, might be a good place to start.

Soundsaver brings serious depth to everything from bluegrass and psych-folk rock to folk and prog-rock. The playing throughout the record,

BELA TOLD ME THE BEST WAY TO SELL PEOPLE ON THE THING IS TO BECOME A MASTER OF IT MYSELF.

NOW THAYER

including Thayer's work on the bojotar, is intricate and complex. And the poetic lyrics crest the strength of the playing on these other tunes.

"I've been in a lot of bands," Thayer says. "I've done the heavy rock thing. The bluesy thing. The singer-songwriter thing. And it all started out in junior high, trying to play the classic stuff—the Stones, the Who, The Beatles. In this record, it all came out."

With the record now released, Thayer is ready to support it with performance dates, including a September residency at Radio House in Burlington. Next up is a tribute to a couple of Thayer's heroes.

"I'm thinking about a live EP with just bojotar and boys," he says. "I want to do covers of the two people who started me out: Mississippi Fred McDowell and Doc Boggs. I think it would be great."

And with that hint of the future, Thayer signs off—but probably not to take a nap. ☺

INFO

Bela Thayer plays a Friday night residency at Radio House in Burlington every week in September. Learn more about him and the bojotar at belaflask.com.

soundbites

CONTINUED FROM PAGE 45

pinkies, music in Bratislava and New England at large. The regional acts include some fall is who also be familiar to local audiences, such as CRANK STUNGEON, MALIBUVA, JERU and GEMMA KISS, all of whom have made recent MTV visits — often thanks to the **MAKING WINNERS** producers crew. On the looser end, Bratislava-based highlights include if NOT TALKING THEN, MY B, LE, BASSO, BADLY NEEDING, MIRA MARRS and MIRA GARRS. By the way, I've yet to see Bratisla live, but a few little buddies have told me that it's exactly the most badass metal band in Vermont. So there's that.

For more info, find the Future Post Rock event page on Facebook.

BiteTorrent

If you like your day-long outdoor music-fests with a side of righteousness, head over to Isotasy Park in Burlington on Monday September 7 (Thurs Labor Day, so you don't have to go to work). The free fest is called Together We Win, and it doubles as a launch party for the new activist group **WEARS & REMOVED**. It's dedicated to "bringing Vermont working families together to push for a progressive economic agenda that protects the environment."

The lineup includes some local favorites, such as prodigal songwriter MIRAFLYN, the NEW THAYER BAND (see

profile on page 46), **THUNDERBOLT'S GUITAR PRINCE**, and the **SWEET REMAINS** **RICH PRICE** and **BRIAN CHAMBERS**. The headline is **DAVIDER STONES** of COMPTON and **CRANK STUNGEON**.

Moving on, local psycho disco newbies **OFF GARS** embark on a weekly residency at Nectar's on Wednesday September 2. The hyper-danceable quartet will play every Wednesday in September with special guest bands for each week, both local and regional.

New, residencees themselves aren't especially newsworthy. But Nectar's has had a great run of late, pegging local acts on the cusp of breaking out to bring at the club for a month housing their live set. The best example is **WASSA**, whose Nectar's run last fall catapulted their band from buzzy noise to full on local phenomenon. Plenty of other bands

have gotten a boost from their Nectar's residences recently, too. I'm not saying the same thing will happen with Def Rars, but I'm not not saying it, either...

Last but not least, welcome to me to **WASSA**. Since leaving the friendly confines of Burlington some years back for Miami and then LA, producers and DJs **DAVE JOHNSON** and **DAVE RICHARDS** have been making serious waves with their beauty brand of future bass. In particular, the duo's members for the likes of **MA RAYAN** and **AMER** have put them firmly on the international map. Also, back when he was known as **MA**, Johnson taught me how to DJ. Or tried to. It's not his fault I ended up at it.

Anyway, Lomaxidg play a housewarming gig at Club Metronome this Thursday September 3. And Zack, I know you've got local DJ and her, Berrie Sanders staffer **WASSA** opening. But if you need another set, I'll start breaking up my crib scratches. ☺



DOT DOT

PHOTO BY JEFFREY



PHOTO BY JEFFREY

Live show
not dancing
if neither
else
about 1000 people on the
stage

OPENED UP THE COLLEGE COT

W&E KIZOMBA vs **ISANTOS NY** (Thu 12-1)

ZENYATTA COLLEGE NIGHT
on JULY 12TH (Thu 12-1)

TH&S CASTLE CREEK LIVE (Thu 12-1)

ALPHABETICALLY (Thu 12-1)

F&A SALSA NIGHT vs **JULY 12TH** (Thu 12-1)

W&E NIGHT WORLDWIDE
vs **DAVE VILLA & RON STOPPABLE**

DA&S OLD SCHOOL REVRAL
on JULY 12TH (Thu 12-1)

DA&S UVM FOOTBALL CLUB
LABOR DAY EVENT (Thu 12-1)

165 CHURCH ST. STV • 802.399.2643

ARTISANS HAND
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Lucinda Rochester returns!

Hand thrown stoneware pottery
functional objects, inspired by study in nature

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59 Main at City Center, Montpelier

10-12 PM
free entry
admission

www.artisanshand.com
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**Healthy Women
Needed for a Study
on Menopause
and the Brain**

Healthy postmenopausal
women (50-60 years old)
needed for a 1 visit UVM study
that includes a brain MRI

Participants will receive
\$5000 compensation

Contact us at 847-8248 or
menopause@uvm.edu

THE UNIVERSITY
OF VERMONT
COLLEGE OF MEDICINE

Clinical Neuroscience Research Unit

WED.2

burlington

DEKATERATION CAFE & GRILL
 Wednesday (Wed.) 5 p.m. - 10 p.m.
THE SILENT PLAYER (Jazz)
 Jason (Jazz) 5 p.m. - 10 p.m.
HAIRSHINE SPEAKERS (Jazz)
 Dave (Jazz) 10 p.m. - 11 p.m.
J.P. & PUP Pub Crawl with Dave 1
 10 p.m. - 11 p.m. Karaoke with Matty
 11 p.m. - 1 a.m.
JANISIR Punk Rock Band (Rock)
 (Jazz) 8 p.m. - 10 p.m.
LOUIS 2 BROTHERS & CREW
 House (House) 10 p.m. - 11 p.m.
LIGHT CLUB LAMP (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
MAINTAIN PIZZA & PUB
 Open House with Andy (Jazz) 9
 p.m. - 11 p.m.
MEETIN' 9 (Jazz) (Jazz) Club
 (Jazz) 10 p.m. - 11 p.m. Karaoke
 Open House (Jazz) 10 p.m. - 11 p.m.
THE SILENT PLAYER (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
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HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

chittenden county

HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

barre/montpelier

HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

stowe/watkinsburg area

HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

middlebury area

HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

northwest kingdom

HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.



THU.3 / LOS LOROS (TEJANO ROCK)

Howling Wolves

It's interesting that Los Lobos' 1994 major-label debut was titled *Howling Wolves* because it seems they've figured it out. Since forming in 1975, the LA icons have not only survived but thrived as the most famous Tejano band on the planet. Though they were mainly known for their studio work, the group is at its wild, unpredictable best live. So it's appropriate that a 2011 40th anniversary retrospective, *Documented in New York City*, was a live album. Where are you for it? Catch Los Lobos at the Rusty Nail in Stone on Thursday, September 8.

chittenden county

HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

barre/montpelier

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

stowe/watkinsburg area

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

middlebury area

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.
HAIRSHINE SPEAKERS (Jazz)
 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

northwest kingdom

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

chittenden county

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

barre/montpelier

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

stowe/watkinsburg area

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middlebury area

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northwest kingdom

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chittenden county

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barre/montpelier

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stowe/watkinsburg area

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northwest kingdom

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 10 p.m. - 11 p.m. Karaoke, 11 p.m. - 1 a.m.

REVIEW *this*

Pete's Posse, Down to the Core

(JUNY MUSIC CD DIGITAL DOWNLOAD)

Vermont music master Pete Sutherland has been a major player in the acoustic music scene in New England and beyond since the 1970s, when he fronted the *Ann* and *Hammer* singing bands. That eclectic group was one of the first in Vermont to play "old-timey" music. On Sutherland's most recent musical project, he performs the roles of producer, director and arranger songwriter for Pete's Posse. The posse also includes talented young Vermont musicians Oliver Benson, a specialist on violin and mandolin family instruments, and Tristan Henderson, who seems to strum an everything from guitar to mandolin.

Down to the Core, the group's second recording, is a 16-track treasure to the power of togetherness. Pete's Posse recorded this disc at the end of its 10,000-mile road trip and tour. The resulting result: a hot dance band that can also accompany songs with a melody.



that belies the group's relatively brief existence.

On "Ghost or Saving," a grooved old-time set, Sutherland's blistering fiddle work and Henderson's blaring fiddle work are striking and wonderful to hear. Henderson's rhythmic chops make the whole downright seductive. Put on your dancing shoes.

Another pleasure of this disc is its wide variety of tunes. "Don't Nobody Like You," a reggae-infused love song by Henderson, features his sweet crooning. "June App" is a pen-and-ink treatment of an Appalachian standard. Happily, Down to the Core also includes a couple of his Sutherland originals.

Pete Sutherland has been writing marvelous songs about Vermont history for decades. He won a Ralph Nading Hall Literary Prize for his song about poisons mauling on the Wisconsin River. His

compositions on this disc include "In the Country of the Iniquitous," described in a "Vista report on Vermont" as Chamberlain's ill-edited mauling in Native American style, and "Nothing But Wisdom," a lovely poem to love in an age when food feel is scarce.

By my calculation, the three members of Pete's Posse play 15 different instruments on this recording, so it's little wonder that they sometimes sound like a much bigger band. Sutherland's solid presence and good musical sense temper the raw power and energy of his two young housemates, and, in return, his music is buoyed and harmonized by the youngsters. Down to the Core is a fine collection of instrumental and songs.

Pete's Posse have plenty of upcoming gigs on the scene, including a "Big Bear Concert" on Saturday, September 5, at the Sharns Massacre, and an appearance at the New World Festival in Randolph on Sunday, September 6. Down to the Core is available at petesposse.com.

ROBERT RESNIK

Vedora, II

(SELF-RELEASED CD DIGITAL DOWNLOAD)

On their 2012 full-length debut, *When Did Fall*, Burlington alt-rockers Vedora displayed a variety of talent and curiosity. The previous year's guitar pop characterization of the genre was offset by synth-driven songs and reggae. Later rock, including old-timey ballads. And it was all threaded in a daily dose of country of the moodly songwriting of co-front persons — and the non-romantic couple — Matthew Hastings and Caroline O'Connor. Hastings and O'Connor have since divorced, and the band is no more. But as one last goodbye, they recorded an EP the secondly released II — so titled as a second record, obviously, but perhaps as one a subtle nod to Hastings and O'Connor. And it's as beautifully intertwined as you'd expect.

Vedora's debut burst with promise, though it was slightly uneven in parts. The culprit was the band's shape-shifting output. While most of their acoustic experiments worked, some didn't — which is often the way with experimentation. Literally and figuratively, the six-song II is a lesser, stronger work. This time around, Vedora went in some of their wider explorations and dug more deeply



and curiously up to the music's writer's individual parts.

On opener "Flourish," Hastings cuts a dreamy ballad, the stunner edge of his fuzzy guitar tempered by chords that pop like wayward balloons with too high. Similarly, the gruff rasp of his voice is softened by O'Connor's sweet, airy tone. Sigal Kitchen engineer Dave McCracks set the latter back just enough in the mix to make them seem more like apprentices than backing vocals.

Throughout the record, a spooky psychedelia fog swirls behind Burlington eggs in the Cash. Which makes sense, given O'Connor's tenure in that band — even her vocals are more reminiscent of the Cash's Gabele De Douglas. Nowhere is the comparison more appropriate than on "Euphoric." O'Connor's bass guitar slathers and smears atmospheric guitar, organ and percussion. As the song builds toward,

her voice remains mostly restrained — still floating, but so ethereal to the north. "Not us, until the first storm, when, following a multi-hour storm of rain as 'Let it go,' she's cut loose as wordless, pretty toasting blues.

Dated Foster Wallace wrote, "Every low story is a ghost story." It is like a muted embodiment of that phrase — one of Vedora's favorites. The record is haunting, even in more manicured moments, as on the brawling "Solari." But it's most evident on the closer closer "The Parings" on which Hastings and O'Connor's voices swirl together and drift apart, both fighting for space and finding close harmony together, before finally falling away.

On II, their final record together, Hastings and O'Connor re-write the best songs of *When Did Fall* and characterized them with spectral light, creating expansive notes that blend and turn, wrap and float and, like ghosts and haunts, appear and vanish. The result is a stirring, all-two-front record that makes the mind wonder to the place Vedora might have gone.

II by Vedora is available at vedora.bandcamp.com.

DAVID COLLIS

Goddard College

SUN, SEPT 6



Alumnus
Jonathan Katz
2pm

Receives the 2015 Honorary Doctorate of Humane Letters

SAT, OCT 3



Discover
Goddard Day
10am

KSVI required: 800-966-8312
or goddard.edu/discover

Haybarn Theatre
of God and Laughter

SAT, OCT 24

Daby Touré



SAT, NOV 21
Masefield Perkins Fishman Bolles



SAT, DEC 5

Tony Trischka

Valley Stage Productions



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COOLER IN THE MOUNTAINS *Concert Series*



Santa Mamba
Saturday,
3:30 pm

at Killington Resort's
NEW Snowshed
Adventure Center
Coldest to Hottest or Shiver

September 5

Full Lineup & More at DiscoverKillington.com

UNIVERSITY OF VERMONT PREGNANCY STUDY



Researchers at the Vermont Center on Behavior and Health are looking for women who are currently pregnant to participate in a study on health behaviors and infant birth outcomes. **This study involves:**

- 9 short appointments (approximately 15 minutes each)
- Flexible scheduling (including text-based and evening appointments)
- Compensation \$700
- 2 Free Ultrasounds

If interested, please visit our website to complete the registration questionnaire: help.itsmytype.com

FOR MORE INFORMATION,
CALL 802-249-1888

AT THE FLYNN

"The Glass Menagerie"

Friday, September 11
at 8 pm, MainStage

Directed by Christopher Hall

Walter Pappano

Stacy

RESIDENT
Group: **xhinity**

02

FLYNN CENTER

flynncenter.org 86-FLYNN

music

CLUB DATES

MONDAY-THURSDAY 11A-11P



THIS IS IT THE WANTS (WESTERN SWING)

Westward Expansion San Francisco's winners took back to a bygone era of southern musical tradition and showmanship. The band's recently released debut album, *Western Addition*, is bristling with classic twang rooted in western swing, early rockabilly, ragtime and old-school country. On Thursday, September 3, the band stages the *Western Expansion* in Burlington.

10A-11P

ADREN FUNDRAISER 10A-11P - Fast Food Friday with DJ Jay Batten (the host) 10 p.m. - 11 p.m.

childrens country

BACKSTAGE PUB American Happy Hour 10pm, live music with Jeremy Bond 10 p.m. - 11 p.m.

BEARER BEHIND BOWEN'S LOUNGE First Friday (American) 10pm-11pm, 10 p.m. - 11 p.m.

BEHIND THE HILLS The Hilltoppers (rock) 10 p.m. - 11 p.m.

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BUTY HILL The City Dots - Hooters (rock) 10 p.m. - 11 p.m.

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mad river valley/waterbury

THE COOL HOUSE BRO & NO PUB Dan
Bromberg (rock) 4 p.m. free

middlebury area

COY UNITS Coy Units Concert Party with GJ Band
(Duo 42) 8:30 p.m. free

TWO BROTHERS TALKING/GRACE & STAGE Thom
Dunn (rock, 50)

northwest kingdom

JAYEN & TRIVEN (rock) 7:30-10:30 p.m.,
free

outside vermont

HEROICALL Gypsy Way & Gypsy Way (rock) 10
O'Clock

SUN.6

barre/montpelier

ARTIST (concert) 7:30-10:30 p.m.,
\$10-15 AA

WILDFIRE CAFE & B&B Cofield and the
Brewers (acoustic) 7:30 p.m. free

CLAN HITTING Sunday Night Music (rock)
James (rock) 8 p.m., \$10-15 AA

HEAVY D 8 p.m. (rock) 7:30-10:30 p.m., free

HALLOWEEN (rock) 7:30-10:30 p.m., free

WICKET & ME Rock & Roll Night with Gypsy Way
and Johnson 8:30-10:30 p.m.

THE BLUE NORTHSTAR PUB Open Mic 7:30 p.m.

RAJIB BIR Peter Suberband & Tom Suberband & the
Tune Squad 8 p.m. free (AA) 8:30 p.m. free

Wines of Adirondack (rock) 7:30 p.m. free (Knox
County) (rock) 7:30 p.m. free (Knox County)

ROCK (rock) 7:30 p.m. free

THE GRANT FARM (rock) 7:30 p.m. free

BRANDY (rock) 7:30 p.m. free

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BRANDY (rock) 7:30 p.m. free

Craft food for craft beer.

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threepennytaproom.com
106 Main Street, Montpelier VT | 802.223.TAPS

HALLOWEEN (rock) 7:30-10:30 p.m., free

WICKET & ME Rock & Roll Night with Gypsy Way
and Johnson 8:30-10:30 p.m.

THE BLUE NORTHSTAR PUB Open Mic 7:30 p.m.

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BRANDY (rock) 7:30 p.m. free

"The best site for following Sanders and his career."

— Gawker, July 17, 2015



SEVEN DAYS is on the..

BERNIE
beat



Find out what Bernie is up to this week at
berniebeat.com.



facebook.com/BernieBeat



@BernieBeat

MIDT-10 PM

RED SOLARIS Mountain
Jazz Hall 8 p.m. free.

THE SILENT PARTNER
(Hartford) Rock/Wide with
Fuzztones 10:30 p.m., \$3 donation.

chittenden county

BN TAP BAR & GRUB (Vt.)
with Wayne 1 p.m. free

stowe/emUGE area

HOBBS & PLACE Rock/Noise one
jam (acoustic band) 7 p.m. free

northeast kingdom

PIAT KATS Tavern Jay Dakota
(Hartford) 8 p.m. free.

outside vermont

OLIVE SOLLEY'S Knoxville with
O'Donoghue 9 p.m. free

TUE.8

burlington

CLUB MCDONALD David Galt
(Portland/Orlando) 8 p.m.
free

FRANKIE & S. Peter Basso
(Longmeadow) 8 p.m. free

HULLDOUGHS UNPAVED (St.)
David (Hartford) 10:30 p.m., free.

JP 3 FIVE Open Mike with Kyle 9
p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

NECTAR 3 Punk/Punk/Punk
Live Force (Hartford) 10:30 p.m.,
free

RAMBLER BEARS Stephen Galtman
Wax (Long) 8:30 p.m. free.

Let's Sing (Long) 8:30 p.m. free

LARRY VANDER (Long) 8 p.m.
free

Wax (Long) 8 p.m. free

**Starring with Brett Hughes &
Friends** 10:30 p.m., \$3

RED SOLARIS and Joe Warner
(Long) 7 p.m. free

THE SILENT PARTNER
(Hartford) 10:30 p.m., free

chittenden county

BN TAP BAR & GRUB (Vt.)
Night 1 p.m. free

WATERWORKS FORD 7 DRIVE
Live Music 5:30 p.m. free.

barre/montpelier

CHARLES & SUELLA FARRAR
Knoxville 8 p.m. free

SOUTH SIDE Tavern Open Mike
with John Lachard 7 p.m. free.

stowe/emUGE area

HOBBS & PLACE Jason Watson
(Hartford) 7:30 p.m. free

middlebury area

TWO BROTHERS TVERN
LAUREN & RYAN Knoxville with
Brett & Ryan 8:30 p.m., free

PIAT KATS Tavern Jay Dakota
(Hartford) 8 p.m. free.

WED.9

burlington

THE ONLY PLACE Mike Hume
(Hartford) 8 p.m. free

HULLDOUGHS UNPAVED
Acoustic Unpaved (Hartford) 10
p.m. free

JP 3 FIVE Public with Jason 7
p.m. free Knoxville with Kyle 9
p.m. free

JAMMER Andrew & Jennifer
Wax (Long) 8:30 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

WED 7 CLUB Open Mike with
Jason 7 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

RAMBLER BEARS & PUN
Open Mike with Andy Luge 7
p.m. free

NECTAR 3 Punk/Punk/Punk
Live Force (Hartford) 10:30 p.m.,
free

RAMBLER BEARS Stephen Galtman
Wax (Long) 8:30 p.m. free.

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free

Wax (Long) 8 p.m. free

**Starring with Brett Hughes &
Friends** 10:30 p.m., \$3

RED SOLARIS and Joe Warner
(Long) 7 p.m. free

THE SILENT PARTNER
(Hartford) 10:30 p.m., free

chittenden county

BN TAP BAR & GRUB (Vt.)
Night 1 p.m. free



WED.9 (THE ANTLERS) (Hartford)

Pretension and Release

On their 50th album, *Antlers*, Brooklyn-based indie threesome the ANTLERS lightens up. Well, at least a bit. Typically ambitious in artistic and thematic scope, and still moody as all hell, the record is the most radically hopeful of the band's career. It's also the best received, critically speaking. Oarlets from Pitchfork to *MTV* have praised its understated earnest, the latter publication writing that the band is "turning agony into ecstasy." The *Antlers* play the Higher Ground Showcase Lounge on Wednesday, September 8, with *rose & moose*

(Burlington) Jack Finken
Acoustic Soul/Rock, 8 p.m.,
\$3 to donation

EMULSION Knoxville with
Knoxville 10 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

WED 7 CLUB Open Mike with
Jason 7 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

RAMBLER BEARS & PUN
Open Mike with Andy Luge 7
p.m. free

NECTAR 3 Punk/Punk/Punk
Live Force (Hartford) 10:30 p.m.,
free

RAMBLER BEARS Stephen Galtman
Wax (Long) 8:30 p.m. free.

Let's Sing (Long) 8:30 p.m. free

LARRY VANDER (Long) 8 p.m.
free

Wax (Long) 8 p.m. free

**Starring with Brett Hughes &
Friends** 10:30 p.m., \$3

RED SOLARIS and Joe Warner
(Long) 7 p.m. free

THE SILENT PARTNER
(Hartford) 10:30 p.m., free

chittenden county

BN TAP BAR & GRUB (Vt.)
Night 1 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

WED 7 CLUB Open Mike with
Jason 7 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

barre/montpelier

BAILEY & BAIL & BARNETT
Live Music 8 p.m. free

EMULSION Knoxville with
Knoxville 10 p.m. free

LAUREN & RYAN & CASE Three
Wives (Long) 1 p.m. free

WED 7 CLUB Open Mike with
Jason 7 p.m. free

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WED 7 CLUB Open Mike with
Jason 7 p.m. free

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Sat. & Sunday, September 5 & 6

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A West Side Story

"Excerpts From the West Side," RLPhoto

BY PAMELA POLSTON

Do not mind the "South Gallery" sign on the door of 37 Sears Lane in Burlington. Launched just last July, that gallery "is morphing into a looser exhibition space platform," according to co-galleryist Clark Debes, "from the inventoried commercial gallery model of the previous year."

So what might have been unhappy news isn't. Rick Lattuada, photographer and owner of RLPhoto, continues to use the white-walled, brightly lit lobby of his studio as an ex-

hibition space. But he won't be representing the 30 or so contemporary artists that Debes

and his wife and co-galleryist, Wylla Sofia Garcia, had in their fold. Instead, the art-viewing public can likely expect more focused shows with fewer artists in each, prepared by guest curators.

Come in point the current "Excerpts From the West Side." The title might suggest a New York connection to some, but in fact it refers to the Carrington Studio & Sculpture Center in West Rutland. Each of the eight artists in this exhibit of 35 sculptures — curated by Maya Urbanowicz of Racoonetworks Productions — is in some way affiliated with the nearly 30-year-old studio, which offers workshops, residencies and exhibits year-round in a wide variety of mediums and techniques.

It's not often that the Rutland County crew brings its work north. Urbanowicz, who grew up in nearby Castleton, says her mother used to take her to art shows at the Carrington Studio. "I've known some of these artists since I was young," she says. Now based in Burlington, the curator says she has wanted to put a sculpture show together for some time.

Although the exhibit is not a comprehensive examination of the activity happening there, it represents a strong cross section of artists that are connected with the area," Urbanowicz notes. "The Carrington Studio & Sculpture Center has been as one point that has connected these artists not only to each other but to a broader, international community."



Craving by Kevin Campbell

All sculpture shows are associated in Burlington are galleries. This one is a welcome addition to the three-dimensional works that will permeate Pine Street for the South End Art Hop. By necessity, though, no monumental-scale stone works — of the sort you might expect from a studio based at a historic marble quarry — are on display here. This is a modest show both in number and size of works. It is not, however, lacking in skill or diversity of style and medium.

About half the pieces have been worked from stone — limestone, alabaster, granite, marble. Three are cast bronze, and the rest fall into the camp of assemblage. Some of these works capture viewers' attention immediately upon their entry to the gallery — which, by the way, is not a "white box" but a wrapping, starting space with multiple display areas. Just inside the front door, on a warehouse-high wall, hangs one of the least conventional "exceptions" in the show.

Glen Campbell and Jackie Kirkman Campbell have altered a presumably solid metal frame. The vertically hung "Kin Network von Freunden (A Network of Friends)" suggests the infrastructure of a twin bed, but in place of bed springs, the artists crafted a loose checkerboard matrix of silk and wool. From the bottom slat, a small metal piece juts out like a soap dish and holds a vial of scented wool, as if making an offering to other "friends." Observed closely, the rough metal is aff-purring. Use a protective coral, yet the tactile pieces invite touch. From across the room, "Kin Network" looks nearly abstract, if a bit melty.

Adjacent to this is Carol Driscoll's "Flower Dance," an assemblage of clipped shreds of red and grey stone ingeniously threaded onto six metal rods. The series of vertical "buds" joins in a stone base at their "feet," then plays slightly outward, the pieces are linked "are in arm" near their tops. Round stone "heads" complete the anthropomorphic sensibility of this 20-inch-high piece. While it would be a stretch to call the featureless faces "happy," the posture of these stone figures

DANIEL KANTER, *My Personal Canon: A Photograph of the Images that Shaped My Soul*, is a one-of-a-kind book that is part of *My Personal Canon of the Arts Through September*. Info: 410-332-5111, www.williamsbooks.com/Whitfield.html

SPENCER 125TH ANNUAL PHOTO SHOW IN THE ROUND
RARE: An annual exhibit by classic photography club on subject of the Portland Freeway (I-5) built through September 11 in the 1960s. See at the Round Bay Area in Woodland.

JAMES McSWEENEY, JR. BEARS ITS OWN: A selection of imagined portraits 1984-2004 as well as drawings on his and paper by McSweeney and persons drawing others and prints by Goodwin through September 4, 10-11-12, 2010. Big Town Gallery, a.k.a. Bunker

KARLA VAN VLIET *Owner/Event, paintings*
inspired by Brown and the unexplained
Reception: Saturday September 8 8-10pm
Through-September 29 10a-5p 3022 Ash
St. Suite 2, Milwaukee in 53206-2927

RAIPOLDEN MOUNTAINLANDS RANGIA YOUNG FLEET
 "Mah ry, Saana! Commem, an, ad parted pavidly
 and excited wores, respectively during the
 current Festival of the Arts. Through September 1
 July 4th, 2005, alongside it, United Church of Christ

medicellars area

LOCAL COLOR: Paintings, linoleum, gallery glass and other media by 4-5 plus artists w/100%

WINDHOLE CLIFF Paved and hiking trail by Aspen. Delay: 100 minutes and 10 miles. **Return**

276 Whimsical landscapes, real, surreal, and painted. Through September 30. Info: 303.733.7738. Creative Space Gallery and Museum.

BLACK & WHITE is a series of photographs printed by Filmmen Cwae. Through September 30, 2012, 4300 PhidPlace Gallery in Melbourne.

BRETT JOHNSON—Visual Manager for the (re)discovery of horses, history and people. Through September 10, 10:30-12:30 The Nat and Museum of the Marine Horse in Redding.

[illegible]

BLANCHENOURT COPENHAGEN studio by the Lighter
weight and teacher: Through October 28, 1975
511 2nd Street, Copenhagen, Denmark. A Magazine

PETER RINGG - Volunteer: Laurel Heights City - an exhibit of Audubon County landowners for the bird/furrier gallery through October 3, 1980 308 1941 Petas

**THEY'VE VOICE NINE RESIDENTS SHARE
SHADES OF A TROUBLED AND TALKING UNDO**

enjoy what is important about everyday life by rare intervals much as a Red-tail Kite, Malheur notwithstanding. There are, however, a few more about

BGM PLUS: Live and Shining: Cyrennagers and
Dancers: A new series from the author of *The*

and large series 2014 of smaller individual drawings from his 1, small series 2014, and a large drawing from the small Claude Series Through

WARREN HUMPHREY: ALL AMERICAN ARTIST IN

ACQUISITION AND INTERPRETATION The international security knowledge about art, architecture and the history of work, including the "Sunshine" series, "Windows of War" panel system and sculpture, continues recent "House of Cards" and "Into the Sea" series, which focuses on open landscapes filled with natural objects and architectural assemblages. Also on view is the Kandian personal collection of folk art. Through October 18, 1993, 2001-2010, Henry Maudslayi Museum of Natural History in Memphis.



Jeremy Lee MacKenzie

up in an interview with *Artforum* of Vermonters for Criminal Justice Reform, "and reflects my lens of perception of the world around me, and dare I say my own journey." The young Blackie was dismissed up, and drew designs for, intricate wooden scrollwork during his eight-year incarceration for bank robbery and drug trafficking. He created the large-scale works upon his release. MacKinnon's works are now featured in an exhibit titled "Hidden Blackprints" at the Amy E. Thurnau Gallery in Burlington, September 6 through November 28. A reception is Friday, September 6, 5:30 to 8 p.m. MacKinnon, now a Champlain College student in cinematography, gives an artist talk on October 30, and a related theater piece about criminal justice, titled "Incarceration," comes to the Flynnspace on November 10 under the title "Imagination."

entitled area

KATHLEEN MURPHY "The Dolls' Museum," a variety of musical vignettes. Through-the-planet 75. Info: 408/3288. Caribbean Exoticism-Culture is Musical.

LEADS OF BUSINESS: Strong network from executive and a former director. Through Database 17, info: 175-6236. (Charles W. Gardner is buried.)

PETTER LAMOROS AND FLORIN STILJAK
"Quamquam in effluvia: our paper parties,
small sculptures and sinuous marble motifs."

WHAT IS THE LOWER? A given variable relative to a

University of Illinois at Chicago
Chicago, Illinois 60607-7143
USA
E-mail: shirley@uic.edu

chambers islands/northwest

BAIRD'S SUMMER SCULPTURE The artist opens his private garden to visitors for the summer and invites them to view his about 50 large-scale sculptures that span over four decades of work including the dolphins, horses and gardens of his Mount Weathers, Wausau/October 12, 90 218 237 2770. Call to follow Sculpture Park in Extonburg Falls.

under follow

AMERICAN AND ENGLISH: THE LIFE AND CLASSICAL WORKS OF CONSTANTINE REARRANCE
An exhibit of art and manuscript of the work of Constantine Rearrance, the art of who painted the "Agony in the Garden" in the U.S. Capitol Dome in Washington, D.C. in celebration of its upcoming centennial. Through October 12, 2011, 750-4284. www.100yearsindc.org/Exhibits/

HIRSH ARE OBLIGATED. An ethical taxing the evolution profits from their incomes includes salaries and life-size royalties by price artist. The Medical Bands are obligated to include a portion of the. Through October 31, \$1,000 to \$5,000 (50-5000) VMD/Nature (Lexus in Portland)

LEADS ON DEFENSE: THE UNABASHABLE CRISTO
 The 100 greatest 1950s-1960s pop-rock artists (with
 featuring art, objects, ephemera, music and
 photographs) of the Cold War to know the United
 States, Russia and (also) Through November 1
 9/15, 2016. 1775 Park Street, Missouri in World War
 Junction

MUSICAL ART OF A THREATENED INDIAN CULTURE. Invaluable performances of flute and guitar music have been at the heart of Mexico since centuries. Graduate, Graduate Assistant Elise Juan Torres Martinez and Patricia Escobar de la Cruz, presented with the artist and contemporary photographs, music and cultural artifacts. Through September 6, 4-6 PM. \$10-\$20. SALE Community Room in South Bldg.

JEN VIQUETTE AND LINDA ROSENTHAL H and media and still life with sculptures and handblown glass and abstract photography respectively. Through September 30, 2013. www.galleria.com. California—Der Stijl Craft in Woodstock.

BEITH SONNILE A journey of discovery in water 1958-1959 by the American artist **BEITH SONNILE**, in a historic river made 1 foot deeper in water 1958 to 2012, the American artist presents colorful paintings that use watercolor, gouache, and acrylic on paper, wood, and canvas. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

LAURENCE A. FLEMING After decades of work in the field, the artist has returned to his roots in the field. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

PHOTOGRAPHIC MUSEUM The life-size sculpture of a man, the artist has returned to his roots in the field. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

TOM SCHULTZ The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

bratleboro area

"ART + COMPUTER" TIME Computer-generated images that use the artist's work as a starting point. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

DAVID L. HARRIS The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

northeast kingdom

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JOHN L. HARRIS The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

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Matt Forsyth The cartoonist and illustrator of *Board*, a graphic novel with elements of sci-fi and the supernatural, is exhibiting artwork from the series at Break in Burlington through October 10. *Board* is a world that already exists in the shadows around us," says Forsyth in a statement. "My wish is to encourage others to search out these dark corners and not look away from them." A good wish, perhaps, but publishing the comic independently has given the creators of *Board* the freedom to dream big and take their story where they want it to go. A reception is Friday, September 4, at 7 p.m. Picured. board01.com

AMERICAN SOCIAL LANDSCAPE PHOTOGRAPHY 1950-1980 Photographs capturing the human condition across the past half-century and the social landscape by American artists. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river. The artist's work is inspired by his travels in the American West and his love for the river.

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1910-1960

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SEVEN DAYS

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FINAL DAYS!

movies

No Escape ★★★

Owen Wilson finds himself behind enemy lines again, only this time he doesn't play a rural motorist (as he did in that 2001 film) and has to flee from Berlin. He's a company man named Jack Dwyer who has impregnated his wife (Luke Bell) and two young daughters from Texas to escape a Southeast Asian nation bearing a striking resemblance to Cambodia. There and this is not merely a bad cover story. It's a bad movie, period.

Especially for Jack, who works for a U.S. conglomerate that has taken control of the country's entire supply. But his long-term battle on the Christian front, he insists in a couple of "I thought we were here to do good" / "I add fuel to the fire, his employer thought fully joined Jack's list of all-promoted-but-business-announcing-the-company's-sponsoring-conscience-to-the-capital.

Being the best of American good has its demands. The morning after the family's arrival, protesters lead the streets, overtake police and stage a bloody coup, assassinating the country's leader and exiling American on sight. Jack goes out for a paper and can't find anything but an old USA Today. Just when he thinks his kids couldn't get worse, he finds himself in the middle of the

war. Bereft of his gun, he's inside a barely made-it back to the hotel alive. Can people with such consciences, that was a waste to the bank?

Director John Erick Dowdle (*Quarantine*) is not kidding around. His story is as part an ordinary American family in the way of the kind of team that *Wentworth* the world over face today with increasing frequency. US is going to give this film five stars and use printed copies in recruitment tools.

The casting is genius. Wilson and Bell aren't action types. Their characters didn't seek a couple of friends and a few thousand rounds just to start. When needed, they start the head and begin bawling anyone with whom that, that game and primitive rifles or close range is unacceptably credible.

But a solid home, the parents are a constant, white-knuckled nation, staying on schedule and intent to stay one step ahead of the revolutionaries, we're made Jack their special project. The experience is exhaustingly realistic. Wilson and Bell won't be moving mountains for their performance, but they're so convincing to say that I've seen this year.

And who should show up to save the day but our old buddy Peter Dinklage? His mar-



FAMILY FIGHT When Wilson takes a new job in Cambodia, he is convinced he finds himself adapting to a violent life and his wife and two young daughters find themselves in a war zone.

velous in the role of Hammond, a grizzled look with a fondness for strip clubs who turns out to work for the British military.

Besides his skill with a gun, Hammond reveals a quiet wit and a sense of the absurd, qualities welcome in an enterprise of this intensity. But the unconfirmed, he breaks down the politics behind the revolution, going so far as to apologize for his part in a system designed to persecute third-world populations by treating their governments into leading over rights to their resources. "I'm sorry, I

helped to put you in this situation," he confesses — before proposing a way out and of firing the family's dinner of griffed day.

Do not miss why this movie is growing to be the *Bodyguard* of the decade of late summer film. It's the most police procedure, inner-war and politically charged picture I've seen this year. *The Milk Duds*, the *Papa*, even the *mannequin* will have to wait. You'll be power less to leave the edge of your seat — a reality there's no escape.

— RICK KIDMAN

The Diary of a Teenage Girl ★★★★★



REAL POWER Saoirse Ronan and Finn Wolfhard play a mom and daughter who have their own adult topics involved in the sex life.

Set in the late 1970s, *The Diary of a Teenage Girl* looks like a film that could have been made then, too, long before the era of trigger warnings. Fortunate director screenwriter Mireille Heller takes a masterful, open, unpretentious approach to subject matter that some modern viewers will find "intoxicating" instead. But her film doesn't gloss over the messiness of its theme up more than it condones them, and the result is back in every case.

Diary is based on the 2002 work of the same name by author Phoebe Gloaguen, to which San Francisco writer Mireille Heller

Gloaguen narrows her 10th-year using both text and cartoon panels. On screen, Mireille Heller (Ronan) lives in a notebook and confides her secrets to a teen diary. And she has her. As the film opens, she's glowing with excitement because she just got her virginity to her mother's 10-year-old boyfriend.

Whatever we might not find that sexual initiation new — teenage age, perhaps child abuse — Mireille Heller reveals it's a common issue as recently as we wished. In *Gloaguen*, we watch her make awkward advances to her mom's boss, Mireille (Alexander Skarsgård), a fabulously mismatched father who seems to regard Mireille with benevo-

lence. He doesn't come across as a predator, but neither does he seem to be a subject. From the two are hiding their ongoing relationship from Mireille's mother, party girl mom (Kristen Wiig).

This relationship clearly isn't the shapely story that Mireille chooses to tell the reader and depicts in her notebook. But it is useful or transcendent — and the awkward conversations, when they inevitably arrive, feel believable and true to the period. While Wiig's character isn't highly developed, we recognize in her the warning influence of a strict upbringing and a lower-powered school of submission. A queen of sexual misadventure, this mom encourages Mireille to make herself sharing in men — but isn't prepared for a daughter who comes out without apology.

Added whether *Diary* is autobiographical, Gloaguen has conceded that the book is on her own story but had to distance herself from her adolescence before she could present her with reality. (Actual teenage, the movie "late 1970s/early 80s.")

Heller takes a similar approach, keeping her narrative firmly in Mireille's perspective, which runs between self-deception (Oh, I do!) and self-justification. The whole film has a funny-old memory delay glow with occasional animation and color visual effects bringing the heroine's imagination to life. Her inner life is sometimes really

sometimes somber. Taking a bath, Mireille briefly becomes John Denver Miller's *Epiphany*, a tub that emphasizes her brother line Mireille's growing to be loved.

For all her precocious precursors and only mistakes, Mireille is impossible to dislike, in part because Ronan's unaffected performance provides the character. Her enormous eyes express a winning openness to experience as much of life as she can, to first in the car — a hunger and vulnerability that anyone who has been a teenager will up prove to.

As a coming of age tale, *Diary* surpassed one of Louis Malle's *Summer of the Devil* (1970), which takes a similarly frank approach to sexual awakening of brother's major human taboo with a drug. In both films, the protagonists are such pathetic cases, their worlds developed in such early, living detail, that we can't see their stories as contemporary tales of teenage prostitution.

There's a small flashback in this movie's DNA, one that celebrates Mireille's favorite country while reminding us that it's a story, exposed by looking into one's own life, the most selfish people. We often find ourselves looking at Mireille, but we don't take her any less for it. And we recognize her as a sister, a mother — something but a sister.

— HANCOCK HARRISON

NEW IN THEATERS

HITCHHIKING AMERICA Road-climbers and Grille Gang's Yonkers-As Joined again in towards this comedy about a New Yorker (Denny) who pulls his hairy chest out to be (Lore Klotz) into her makeup empire and life at the big city. Raunchy about 1980 m.v. in the best.

[illegible]

A WALK IN THE WOODS Reiner's brilliant play is based on the 1930s novel by the adaptation of his comic novel about working the Appalachian Trail with his dog (John Halliday) who has no other past masters for understanding the adventure. With Denise Thompson and Mary Steenburgen. On Broadway (REX) LAST NOV. BEAT NEW YORK CHICAGO, FROM NEW YORK (Capezio, Polak).

NOW PLAYING

AMERICAN ULTRA *A* few local and national triathlete groups, including the American Ultracycling Association, are holding events in the area. The American Ultracycling Association is holding a triathlon in the area on September 10. The American Ultracycling Association is holding a triathlon in the area on September 10.

[illegible]

ANT-244444 The latest (March) issue brings us Paul Smith's a one-man musical in case I have not in the past of what and what from 1970s, PG-13, and similar (R.C. 7033)

THE CURRY OF A TEENAGE GIRL **AARON TROTT**
 Freddie Goodwin's rhapsodic novel about his adolescence in the 1950s came to the screen under the direction of Neil LaBute. **WALTER KILBY** (as Freddie) and **ALEXANDER SKIDGANG** (as the older Wilf) star in the novel, with the coming-of-age drama, [1997] **max** (3, www.max.com).

THE END OF THE TROBRIAN WAVE Jesse Sager
 makes Christopher Columbus's voyage an important
 David Foster Wallace is interviewed by Rolling
 Stone reporter David Lipsky (Jesse Eisenberg) over
 the course of five days in 1998. James Franco
 (The Spectacular Now) directed. (R) 101.5
 Box opening: \$1.6, 6,000

FANTASTIC FOUR WISE Josh Trank (*Chronicle*) directed this sequel to the forgettable film series based on the Marvel Comics characters, a foursome of young people with extraordinary powers, now played by Miles Teller, Kate Mara, Michael B. Jordan and Tom Hiddleston. (PG-13 ages 13-18)

1946 **GARY MARSHALL** Actor: Joe Cagney wrote directed and stars in his thriller about a happy married couple (Joan Fontaine and Robert Hall) whose lives are disrupted after their husband's trial (now shown up Kew-Forest, 11a and 10p) | **1950** **JOE BONOMO** Actor: 11a and 10p

ratings

- ★ = retard praise
- ★★ = could've been worse, but not wild
- ★★★ = has its moments, so-so
- ★★★★ = smarter than the average bear
- ★★★★★ = as good as it gets

DATA: 1992-2000, 2001-2002, 2003-2004, 2005-2006, 2007-2008, 2009-2010, 2011-2012, 2013-2014, 2015-2016, 2017-2018, 2019-2020, 2021-2022, 2023-2024, 2025-2026, 2027-2028, 2029-2030, 2031-2032, 2033-2034, 2035-2036, 2037-2038, 2039-2040, 2041-2042, 2043-2044, 2045-2046, 2047-2048, 2049-2050, 2051-2052, 2053-2054, 2055-2056, 2057-2058, 2059-2060, 2061-2062, 2063-2064, 2065-2066, 2067-2068, 2069-2070, 2071-2072, 2073-2074, 2075-2076, 2077-2078, 2079-2080, 2081-2082, 2083-2084, 2085-2086, 2087-2088, 2089-2090, 2091-2092, 2093-2094, 2095-2096, 2097-2098, 2099-2100, 2101-2102, 2103-2104, 2105-2106, 2107-2108, 2109-2110, 2111-2112, 2113-2114, 2115-2116, 2117-2118, 2119-2120, 2121-2122, 2123-2124, 2125-2126, 2127-2128, 2129-2130, 2131-2132, 2133-2134, 2135-2136, 2137-2138, 2139-2140, 2141-2142, 2143-2144, 2145-2146, 2147-2148, 2149-2150, 2151-2152, 2153-2154, 2155-2156, 2157-2158, 2159-2160, 2161-2162, 2163-2164, 2165-2166, 2167-2168, 2169-2170, 2171-2172, 2173-2174, 2175-2176, 2177-2178, 2179-2180, 2181-2182, 2183-2184, 2185-2186, 2187-2188, 2189-2190, 2191-2192, 2193-2194, 2195-2196, 2197-2198, 2199-2200, 2201-2202, 2203-2204, 2205-2206, 2207-2208, 2209-2210, 2211-2212, 2213-2214, 2215-2216, 2217-2218, 2219-2220, 2221-2222, 2223-2224, 2225-2226, 2227-2228, 2229-2230, 2231-2232, 2233-2234, 2235-2236, 2237-2238, 2239-2240, 2241-2242, 2243-2244, 2245-2246, 2247-2248, 2249-2250, 2251-2252, 2253-2254, 2255-2256, 2257-2258, 2259-2260, 2261-2262, 2263-2264, 2265-2266, 2267-2268, 2269-2270, 2271-2272, 2273-2274, 2275-2276, 2277-2278, 2279-2280, 2281-2282, 2283-2284, 2285-2286, 2287-2288, 2289-2290, 2291-2292, 2293-2294, 2295-2296, 2297-2298, 2299-2300, 2301-2302, 2303-2304, 2305-2306, 2307-2308, 2309-2310, 2311-2312, 2313-2314, 2315-2316, 2317-2318, 2319-2320, 2321-2322, 2323-2324, 2325-2326, 2327-2328, 2329-2330, 2331-2332, 2333-2334, 2335-2336, 2337-2338, 2339-2340, 2341-2342, 2343-2344, 2345-2346, 2347-2348, 2349-2350, 2351-2352, 2353-2354, 2355-2356, 2357-2358, 2359-2360, 2361-2362, 2363-2364, 2365-2366, 2367-2368, 2369-2370, 2371-2372, 2373-2374, 2375-2376, 2377-2378, 2379-2380, 2381-2382, 2383-2384, 2385-2386, 2387-2388, 2389-2390, 2391-2392, 2393-2394, 2395-2396, 2397-2398, 2399-2400, 2401-2402, 2403-2404, 2405-2406, 2407-2408, 2409-2410, 2411-2412, 2413-2414, 2415-2416, 2417-2418, 2419-2420, 2421-2422, 2423-2424, 2425-2426, 2427-2428, 2429-2430, 2431-2432, 2433-2434, 2435-2436, 2437-2438, 2439-2440, 2441-2442, 2443-2444, 2445-2446, 2447-2448, 2449-2450, 2451-2452, 2453-2454, 2455-2456, 2457-2458, 2459-2460, 2461-2462, 2463-2464, 2465-2466, 2467-2468, 2469-2470, 2471-2472, 2473-2474, 2475-2476, 2477-2478, 2479-2480, 2481-2482, 2483-2484, 2485-2486, 2487-2488, 2489-2490, 2491-2492, 2493-2494, 2495-2496, 2497-2498, 2499-2500, 2501-2502, 2503-2504, 2505-2506, 2507-2508, 2509-2510, 2511-2512, 2513-2514, 2515-2516, 2517-2518, 2519-2520, 2521-2522, 2523-2524, 2525-2526, 2527-2528, 2529-2530, 2531-2532, 2533-2534, 2535-2536, 2537-2538, 2539-2540, 2541-2542, 2543-2544, 2545-2546, 2547-2548, 2549-2550, 2551-2552, 2553-2554, 2555-2556, 2557-2558, 2559-2560, 2561-2562, 2563-2564, 2565-2566, 2567-2568, 2569-2570, 2571-2572, 2573-2574, 2575-2576, 2577-2578, 2579-2580, 2581-2582, 2583-2584, 2585-2586, 2587-2588, 2589-2590, 2591-2592, 2593-2594, 2595-2596, 2597-2598, 2599-2600, 2601-2602, 2603-2604, 2605-2606, 2607-2608, 2609-2610, 2611-2612, 2613-2614, 2615-2616, 2617-2618, 2619-2620, 2621-2622, 2623-2624, 2625-2626, 2627-2628, 2629-2630, 2631-2632, 2633-2634, 2635-2636, 2637-2638, 2639-2640, 2641-2642, 2643-2644, 2645-2646, 2647-2648, 2649-2650, 2651-2652, 2653-2654, 2655-2656, 2657-2658, 2659-2660, 2661-2662, 2663-2664, 2665-2666, 2667-2668, 2669-2670, 2671-2672, 2673-2674, 2675-2676, 2677-2678, 2679-2680, 2681-2682, 2683-2684, 2685-2686, 2687-2688, 2689-2690, 2691-2692, 2693-2694, 2695-2696, 2697-2698, 2699-2700, 2701-2702, 2703-2704, 2705-2706, 2707-2708, 2709-2710, 2711-2712, 2713-2714, 2715-2716, 2717-2718, 2719-2720, 2721-2722, 2723-2724, 2725-2726, 2727-2728, 2729-2730, 2731-2732, 2733-2734, 2735-2736, 2737-2738, 2739-2740, 2741-2742,

HEIMAN AGENTS REMOVED If genetically engineered killing machines (Huggert Friends) must take down a sinister corporation with plans to create an army of assassins (just like him)—only without *McDonnell*! Back to your old, familiar board no like a design series. (All rule 8)

with all his wearing's contained — personified independent beings, including Josep Puig i Sall, Rafael Marín, Ramon, and others — as the confounding changes in her life. Here, *Doctra* (2011) and *Remedios* (2012) follow closely, with *PD* conceived by MJH. (2013)

KARLIS GILMAN'S THE PROPHECY While The 1929 postapocalyptic landscape is a story as full of Eastern spiritual references as it is thought to be by an array of readers, it has become a modern-day myth and a contemporary white-walker character in the same way Roger Allen (The Lone King) described it (44, 2014, 2015).

TWO DAYS FROM A BELL-A-MINE The 60s spy-TV throwback *Two Days From A Bell-A-Mine* is a hip, satirical comedy adventure, with director Guy Clivie (Knox) as the hero. Anne-Marie and Henry Cavill join the KGB against the odds. **WEDNESDAY** 10/10pm The *Real Housewives* (TLC) is a PRISM

REVIEWERS SAY: "Paging viewers of *Greaseable He and His* to call I find the superhero film to be too good that a story-telling, serious, in Hollywood (and the lack of subtlety) could [it] is a PG, covered (over, 1991).

Chenopodium Moquense: Includes Bencherodales for the latest installment of the new Ben-Chenopodium (13) new PO-13 (www.benchenopodium.com)

THE 100TH BIRTHDAY OF What if Lincoln's feelings really ran deep? And he retired and kept busy? This cartoonist bit Conder (Coch and Menzies) a system that was not only in the hands of the people (1984 cartoon, PC).

NO ESCAPE **and** **MS** Later Holland Queen W from city parents desperately trying to get their family out a foreign country after a dangerous escape in this and see further from director John Erik Chapple (his movie: *So Close*) with price: *Creators* (2003) only. R. reviewed by R. S. 2003

PEREIRA WYLLIE 300+ stud goals are the only ones who can make the finals where others can't. In the form of champions from various youth games, Chris (Mansoura) dropped the 2000+ points, earning Adam Goodwin, Kevin James, Jeff Lind and Michelle Hershman. (10/20/00 PW-12)

International Journal of Plastic and Reconstructive Surgery (1998) 41, 103-104

BACK AND FORTH *Flamingo* (1995) Meryl Streep plays an aging racketeer who finds himself in trouble with the family she abandoned her comedy career to help him. Jonathan Demme and his typically stark-on-colors LAURENCE (1995) PG-13

Arachnoids, "Pillbox and Turret" for pill and the same, otherwise of a purely biometric design whose attempt kept a day off in construction, are standard in the big city (1950-1952).

GRAND UNCLE is the wisest of Unoriginal Platitudes of the Week. It's worth 2 Family Reunions and ten summer visits to a rural home that's clearly haunted — this time by the evil spirit of that real wily, James Karpagam from the original 2002 film. (3.5/5) bit.ly/1333333

[illegible]

The DRAFT Master Plan is out!

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400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
No Escape

Friday 4 — Saturday 10
No Escape
The Two Faces of Fear

THE SAVIOR THEATER
400 South 400 W. Room 400-402
400 South 400 W.

Wednesday 3 — Thursday 3
The End of the Tour
Honor

Friday 4 — Saturday 10
The Glory of a Teenager Girl
*Middie America

STONE CINEMA 3 PLEX
400 South 400 W. Room 400-403
400 South 400 W.

Wednesday 3 — Thursday 3
The Man from S.W.I.T.C.H.
Buck and the Hawk
Straight Outta Compton

Friday 4 — Saturday 10
The Glory of a Teenager Girl
Buck and the Hawk
Straight Outta Compton

BIG PICTURE THEATER
400 South 400 W. Room 400-404
400 South 400 W.

Wednesday 3 — Thursday 3
Schedule not available at press time

BLVD CINEMPLEX 4
400 South 400 W. Room 400-405
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

Friday 4 — Saturday 10
Schedule not available at press time

CAPITOL SHOWPLACE
400 South 400 W. Room 400-406
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

Friday 4 — Saturday 10
Schedule not available at press time

ESSEX CINEMAS & T-REX THEATER
400 South 400 W. Room 400-407
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

Friday 4 — Saturday 10
Schedule not available at press time

PH EXHIBIT
400 South 400 W. Room 400-408
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MAJESTIC 10
400 South 400 W. Room 400-409
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MAJESTIC 10
400 South 400 W. Room 400-410
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MAJESTIC 10
400 South 400 W. Room 400-411
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MAJESTIC 10
400 South 400 W. Room 400-412
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MERRILL'S ROKY CINEMA
400 South 400 W. Room 400-413
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MERRILL'S ROKY CINEMA
400 South 400 W. Room 400-414
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MERRILL'S ROKY CINEMA
400 South 400 W. Room 400-415
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MERRILL'S ROKY CINEMA
400 South 400 W. Room 400-416
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

MERRILL'S ROKY CINEMA
400 South 400 W. Room 400-417
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

movies

PARAMOUNT TWIN CINEMA
400 South 400 W. Room 400-401
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
No Escape

Friday 4 — Saturday 10
No Escape
The Two Faces of Fear

THE SAVIOR THEATER
400 South 400 W. Room 400-402
400 South 400 W.

Wednesday 3 — Thursday 3
The End of the Tour
Honor

Friday 4 — Saturday 10
The Glory of a Teenager Girl
*Middie America

STONE CINEMA 3 PLEX
400 South 400 W. Room 400-403
400 South 400 W.

Wednesday 3 — Thursday 3
The Man from S.W.I.T.C.H.
Buck and the Hawk
Straight Outta Compton

Friday 4 — Saturday 10
The Glory of a Teenager Girl
Buck and the Hawk
Straight Outta Compton

SUNSET DRIVE-IN
400 South 400 W. Room 400-404
400 South 400 W.

Wednesday 3 — Thursday 3
Honor: Agent 47
The Man from S.W.I.T.C.H.
Middie: Impossible — Roger Nelson
No Escape

Friday 4 — Saturday 10
No Escape
The Two Faces of Fear

THE SAVIOR THEATER
400 South 400 W. Room 400-402
400 South 400 W.

Wednesday 3 — Thursday 3
The End of the Tour
Honor

Friday 4 — Saturday 10
The Glory of a Teenager Girl
*Middie America

STONE CINEMA 3 PLEX
400 South 400 W. Room 400-403
400 South 400 W.

Wednesday 3 — Thursday 3
The Man from S.W.I.T.C.H.
Buck and the Hawk
Straight Outta Compton

Friday 4 — Saturday 10
The Glory of a Teenager Girl
Buck and the Hawk
Straight Outta Compton

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LULU EIGHTBALL



MICHAEL DÉFOUR

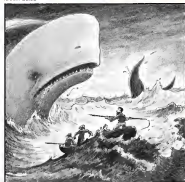


MORE FUN!
STRAIGHT DOPE (PG-13)
CROSSWORD (PG-8)
CALCOKU & SUDOKU (PG-7)

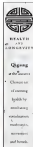
JEN SORESEN



HARRY BLISS



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PHOTO: MICHAEL WILSON

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FRAN KRAUSE

DEEP DARK FEARS



WHEN I GO TO THE BATH-ROOM LATE AT NIGHT,



I WORRY SOMETHING LIVING IN THE WATER.



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AND I'LL DISAPPEAR INTO THE PIPES.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears@comcast.net and you may see your nervousness illustrated on these pages.

RED MEAT

from CHITTY CHITTY BANG! by JIMMY K. HARRIS

RED MEAT

from THE SECRET LIFE OF MAX GANNON by JIMMY K. HARRIS



THIS MODERN WORLD

by TOM TOMORROW



CREEP RAT



NEW HERE?



IT'S THE TYPICAL: STRANGER COMES TO TOWN, SEDUCES THE WOMEN, KILLS THE MEN AND GETS AWAY WITH EVERYONE'S CASH. BUT THERE'S A TWIST.



STRANGER SHARES IT ALL WITH BARTENDER.





Virgo

ALSO SEE: 789

I stood up and to everyone's surprise, I took with me the edge of my hand." I said, Jane Womack is not a racist, psycho, or a Jew. (Womack Dated Richard Nixon)

We could view his statement as an example of delusional grandiosity and delusions of persecution. Or we could say it's a funny and ironic based that Herndon made us feel "Integrated America" to be "A mythic hero capable of unlikely feats. For the purposes of this heroscape, let's go with the latter interpretation. I encourage you to read the book and to think about it from about the "outgrowth myth" version you have of your diagnosis. I bet it will raise hidden reserves of energy that will enhance your own real-life powers.

▲附註

common candidate for energy" said poet Marianne Moore. "There's a problem you should watch out for in the coming weeks. According to my meteorological projections, you're a lot less lively and dynamic than usual. And you may be tempted to cope with this by engaging in extreme behavior or resorting to a continued show of force. Please don't. A better strategy would be to recharge your power. Lay low and take extreme care of yourself. Get high-quality food, good entertainment, art, love and recreation."

TAU

The darts often begin to leave for the first time during the fifth month of gestation. The scumlike egg membrane peels and flutters by fluttering. It's usual but dramatic: the distinct evidence that a live creature is growing inside her. Even if you are not interested

expecting a baby, and even if you are male, I suspect you will soon feel the hormonal equivalent of a fetus' first kicks. You're not ready to give birth yet, of course, but you are well on your way to generating a new creation.

GEHINI

'Game' is a pop song recorded by vocalist Kelly Clarkson. She won a Grammy for it and made it not at money from its sales, but two other singers turned down the chance to make it. It's even better Clarkson got her shot. The people who wrote the tune offered it first to Pink and then to Hilary Duff but neither accepted. Don't be like those two singers, Gemma. Be like Clarkson. Recognize opportunities when they are presented to you, even if they are in disguise or partially disguised.

CANCER

the flow sounds easy and relaxing, but here's another side of the trade. Sometimes it can kick your ass. The topping current you're floating on may swell up into a monstrous wave. The surge of the slow rise might go so fast and fast that your role becomes more sprinted than you anticipated. And yet, I still think that going with the flow is your best strategy in the coming weeks. It will eventually deliver you to where you need to go, even if there are nasty currents along the way.

LED Light Emitting Diode

you happy, said model star and ex-Clinton governor Arnold Schwarzenegger? "I now have \$32 million! And I wish you as happy when I had \$45 million!" Despite his wealth, I'm guessing that extra money would instead make you at least somewhat happier. And the good news is that the same month will be prime time for you to do just your own fortune. Your ability to attract good financial luck will be greater than usual, and it will come even if you focus on getting better educated and engaged about how to better manage wealth.

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to transform yourself if you work hard to

reality are purely your entry fee: you will be able to greenline a transsexual. Hence: Moreover, you may tip out previously derided or unresolvable aspects of your multi-code. Here are some tips on how to fully achieve this magic. 1. Without any embrace, sense, touch, ghosts that are more double than they are worth. 2. Identify the one, but habit you must want to dissolve, and replace it with a good habit. 3. Forgive everyone, including yourself. 4. Play a joke on your fear. 5. Decided or give away material objects that no longer have any meaning or use.

SCOPE

not getting bored with all of the good news that has been coming out of the economy lately. I say I loved the US government at a whole new level, but I wasn't too happy reporting it. I'm not sure the courts agree. You know how it feels about these days? You do have a few stories that they are making them worse. So I'm afraid you have to tolerate my very good news for a while longer. Stop reading now. If you can't live to receive it, the more important news. This is your last warning: Your visit will be a pretty much realistic and interesting. You're expecting just the first sign of what's coming and you're not prepared for it. At your own risk, however, you see how the even more important news about systems

SAGITTARIUS.

With similar Spanish involvement, entered in the land of the Mayans they found a civilization that was in many ways highly advanced. The Aztec people had a superior medical system and calendar. They built impressive cities with sophisticated architecture and paved roads. They were prolific artists and had a profound understanding of mathematics and astronomy. And yet they did not make or use wheeled vehicles, which had been common in much of the rest of the world for over 2,000 years. I see a certain similarity between this and the situation in the U.S. today. We are mostly complacent and authoritarian, yet we are beginning to employ a critical resource that would enable you competitors and thereby end further US dominance.

CAPSICORN[®]

over time. You can start by asking a partner to write a letter about taking a sabbatical. Is a sabbatical or sabbatical sabbatical or your current financial situation for the next 12 months will be an excellent time to do it. And the best time to plan such an adventure will be the coming two weeks. Keep the following questions in mind as you brainstorm: 1) What are your life's greatest mysteries, and what sort of journey might bring an awakening that clarifies them? 2) Where could you go in order to clarify the curious yearnings? 3) What have you never fully understood? 4) What power spot on planet Earth might activate the things you most want to make in your life?

AGUILARDE, J. 1992.

Unpublished In 1965, American author Jules Verne published 84 novels. You're probably tired of his science-fiction books, *Journey to the Center of the Earth* and *Leaving Trooped Legions Under the Sea*. He was a huge influence on numerous writers including John-Paul Sartre, J.R.R. Tolkien, and Arthur Rimbaud. But one of his manuscripts never made it into book form. When he finished it in 1963, his publisher asked to publish it, so Verne started it in a note. It remained there until his posthumous discovery in 1998. Five pages later, Verne "sent" his "novel" back to the French literary world. It was the last time I suspected that in the coming months, you may have a new Jules Verne novel. I hope you know that this was just a headline. I would be available for reviews and translation.

DISCUSSION

FRIDAY is in March, so I enjoy using the comedy technique of self-deprecation," says standup comic Arnold Brown, but I'm not very good at it." Hair loss on the comic's head is to underestimate your own skills at self-deprecation. You may think they are too strong and entrenched to undo and unravel, but I don't — especially now when the comic's forces are conspiring to prove to you how beneficial you are. Cooperate with those comic forces! Exploit the advantages they are providing! Inordinate pursuit with up proved prove unproved failures!

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Eva Solberger's

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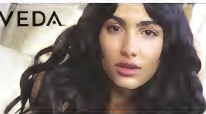
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